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John C. Freund

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ITALIAN OPERA CO. CLOSES ITS DOORS

**Managerial Troubles and Poor
Support Precipitate Failure—
Company in Dire Straits**

The Italian Opera Company, playing at the Academy of Music, succumbed to the combined evils of internal dissension and poor attendance on Monday evening. "Aida," which had been advertised for performance, was not given. The company had refused to continue longer without pay, which was already nine days in arrears. It was a sad ending and a deplorable one for a fine enterprise.

The singers who were to appear—Mesdames Adaberto and Fox, and Messrs. Battaini, Segura-Tallien, Wulman, Sampieri and Montenari, and the conductor, Jacchia, together with the orchestra and chorus—were assembled on the stage at seven o'clock. Mrs. Appleton's promise to raise money to pay back salaries was not executed.

At the eleventh hour Louis Cucco, a lawyer, who said that he was the new director of the company, appeared. The singers were not surprised to see a new director. One has appeared in this company on an average of twice a week.

Mr. Cucco's proposition was to the effect that the performance should be given Monday night as scheduled, and that in the morning an American millionaire would appear and pay all salaries. The principals in "Aida" voted a secret ballot on this proposition. All but one vote was "No."

The sixty-three members of the chorus, many of the twenty-three principals and twenty in the ballet are stranded. Conductor Jacchia, the chef d'orchestra, proposes to give concerts with the aid of the principals for the benefit of these performers, who could thus be sent back to Italy. Jacchia is said to be engaged for the Manhattan Opera House.

The directors of the company had put up a bond of \$10,000 to the Academy, which was forfeited by the non-giving of the performance.

To the artists \$2,700 was due; to the ballet \$400, to the chorus \$900 and to the orchestra \$700. The singers had agreed to sing on Saturday only because they were promised pay on Monday.

Since the start there has been trouble in the directorship of the company. At one of the early meetings Antonio Ferrara, the manager, and Giuseppe Pinsuti, the artistic director, quarreled. Subsequently the former's stock was purchased by Mrs. Alan-son S. Appleton, who gave her note for it. She became manager *pro tem*. In a week she was ousted, and then the company floundered about without a manager. Mrs. Appleton's restoration occurred last Saturday.

The company made money the first week. In spite of the constant bickerings between the managers and the early loss of the tenor, Zerola, the performances were continued. Each week new operas were added to the repertoire.

Another report has it that Conductor Jacchia will reorganize the company and take it on the road. The officers in the defunct company were Signors Piva, Pinsuti, Brande, Ronca and Avitabile and Mrs. Appleton.

Mark Twain's Daughter Weds Ossip Gabrilowitsch

It was a romance of student days, eleven years ago in Vienna, that culminated Wednesday in the marriage of Clara L. Clemens, daughter of Samuel L. Clemens (Mark Twain), and Ossip Gabrilowitsch, the Russian pianist. Miss Clemens met her future husband while she was studying music in Vienna and laying the foundation for her later success on the concert stage. Mr. Gabrilowitsch was also a student at the time. He was the hero of the rescue of Miss Clemens in a sleighing accident near the Mark Twain home in Redding, Conn., last Winter, but stories printed to the effect that the romance dated from this episode took no account of the eleven years



MME. BLANCHE ARRAL

French Coloratura Soprano, Who Will Make Her New York Début with the Volpe
Symphony Orchestra on October 24. (See Page 5)

of friendship which began in the delightful student days in Austria.

The marriage came as a surprise to friends of the couple, for no formal engagement had been announced. It was performed at the country place of the bride's father near Redding, the famous humorist giving his daughter away and her sister, Jean Clemens, attending her. After a short honeymoon in this country Mr. and Mrs. Gabrilowitsch will sail for Europe. The bridegroom but recently recovered from the effects of a serious operation.

The match is said to have delighted Mr. Clemens, who has taken great pride in his daughter's musical progress.

Gadski and Sembrich in America Again

Marcella Sembrich and Johanna Gadski were passengers on the *Kronprinzessin Cecilie*, which arrived in New York on Tues-

day. Andreas Dippel was at the pier and tried to induce the former to appear at some of the Metropolitan's Sunday night concerts. Decision was reserved. Mme. Sembrich will remain in America till June, a concert tour engaging her until that time. *A propos* of the subject of marriage, Mme. Gadski said that to be an artist, and to sing "with the heart" one must love and know the happiness that comes from the life with the person one loves. Mme. Gadski was accompanied by her daughter, Lottie, and a retinue of servants from her home in Germany. She will occupy a large apartment instead of living at a hotel, as heretofore.

The story that the prima donnas were no longer friends because of the coincidence which brought their concerts in Chicago on the same date, October 10, was refuted by both in the form of a public embrace.

BRILLIANT WORK AT WORCESTER FESTIVAL

**Chorus and Soloists Triumph in
Fifty-second Annual Series
of Concerts**

WORCESTER, Oct. 4.—The fifty-second annual festival of the Worcester County Musical Association closed Friday night with the work of the great chorus as the crowning feature. There is not recalled another year in the long history of the association when such perfect work was wrought out of the chorus.

Unfortunately, the same praise cannot be accorded some of the assisting artists, and in one work even the Boston Symphony showed noticeable weak spots. This came in the Thursday night program, when Liszt's "Missa solennis" was given in what is said to have been the first full presentation of this old mass on any concert stage in America. The chorus made the most of it, but the work of the orchestra was ragged, showing decided unfamiliarity with it. The musicians went at it very cautiously, at no time of the presentation feeling certain of their ground. Financially the festival will come out practically even. The receipts were a few hundred dollars less than last year, when the organization lost \$500, but the expense was sufficiently less to more than offset this deficiency. To recapitulate, the five concerts in the festival can be honestly called an artistic success. The work of the chorus was so superior to other years and the selections of the orchestra so extremely popular that the programs left a feeling of entire satisfaction with the festival-goer. The artists' night program was more popular than usual.

The festival opened Wednesday night, September 29, with Mendelssohn's "Elijah," which was given for the tenth time in the history of the association. It never was given so well from the standpoint of the chorus. The soloists were Corinne Rider-Kelsey, soprano; Christine Miller, contralto; Reed Miller, tenor; Oscar Seagle, baritone, and Frederick Weld, bass. Interest centered in Seagle, the new *Elijah*. He came to this country as Jean de Reszke's favorite pupil, heralded as one of the greatest baritones, and much was expected of him. He created a favorable impression in the part, but there was a slight feeling of disappointment, for he is small of stature and on this account did not give particular force to the character. He has a splendid voice, of sufficient volume, with beautiful round tones, and has excellent judgment in its use, but he was not particularly at home in oratorio. Unfortunately, too, he was suffering from a slight cold, and was put to a slight disadvantage by using his voice too generously at the two rehearsals which were given preceding the presentation. The audience was kindly disposed toward him, and gave him the most generous welcome, and well rewarded him for his work during the evening in appreciative applause, but the time for his triumph came artists' night, when he more than redeemed himself, and his solo work was of the highest and most artistic kind.

Reed Miller was a decided favorite in "Elijah." He sang the tenor part with much feeling, was entirely confident of himself, and gave a dramatic interpretation to the part. Corinne Rider-Kelsey, who has always given satisfaction at a Worcester festival, maintained her former reputation as a splendid vocalist, and sang the part to the satisfaction of the conductor and the audience. Christine Miller did remarkably well in the contralto rôle, singing her solos with feeling and in good voice. Mr. Weld was heard in the quartet, but did not have any opportunity to create interest in himself. The work of the chorus was magnificent, and Dr. Arthur Mees, who has trained them for two years, deserves unstinted praise for the most flattering result that he has attained in this

[Continued on page 5]

THE VIOLIN PRODIGY OF THE NEXT SEASON

**Jascha Bron Is Only Fourteen
Years Old, but He Plays
Thirty-Six Concertos**

LONDON, Sept. 25.—Having heard of the unqualified praise which Ysaye and César Thomson had given Jascha Bron, I was more than a little interested in meeting this youthful violinist. I say youthful, for he is now only fourteen years of age, and, in spite of this, his repertoire is enormous, including about thirty-six concertos, twenty-five sonatas and innumerable smaller compositions. When I called on him recently I found him working in a room which was furnished with four artistic chairs and a baby grand piano. It looked like a room to work in—nothing to take one's attention, no pictures to dream over, no works of art to admire, but a very good workshop of a musician.

On questioning Jascha Bron I learned that he commenced the study of the violin at the age of five; that he had progressed far enough to give concerts at six, and when eight years old gave concerts in Vienna and toured in Hungary, also giving a concert in Budapest.

Like most of the clever performers before the public, he is a very good linguist, speaking Russian, French, German and English. I was surprised to find that he also wrote these languages well, as this is less often the case. Jascha seemed such a healthy boy that it was difficult to imagine him always working at the violin; he did not look like the usual *Wunderkind*, but appeared bubbling over with good spirits. I asked him if he cared for sports.

"I think rowing is fine fun," he replied, "and I love playing tennis. The trouble is I find it awfully hard to come in and work after an afternoon on the tennis courts or the river."

To my question regarding his future plans, he said: "I am playing at the Albert Hall, October 24. I think Landon Ronald is conducting, but am not quite sure. Then on the 27th I sail on the *Adriatic* for New York."

"Tell me about your concerts over there," I remarked.

"You know I am doing many concerts with Mme. Nordica," he answered. "I cannot remember all the dates. I know I am playing in Chicago, with orchestra, and also at the Sunday concerts at the Metropolitan."

On my asking him whether he thought he should like America he said: "Well, I ought to, for I have always liked the Americans I have met—they are always so jolly and full of ambition."

Jascha Bron, although very young in appearance, seems to have the brains of a much older boy, but his youth shows itself now and then in some naive remark which is typical of the boy.

I may warn any of Jascha's future American admirers that this young violinist has one habit which may be a sign of strong character, but is apt to be painful to those who meet him. Don't shake hands with Jascha; he has a grip of iron, and, for some occult reason, makes frequent use of it.

My impressions of him are all good, with this one exception, but this exception has caused me some pain in the fingers of my right hand and has spoiled my billiard game absolutely for the last two days.

After having read some fine criticisms from Berlin, Wiesbaden, Brussels, The Hague, etc., I can only think that America will like Jascha Bron. I not only feel this



**Jascha Bron, the Young Violinist Who Is Coming to America for a Concert Tour
This Season**

from his press notices, but also from the boy himself. He will make friends.

EMERSON WHITHORNE.

BISPHAM AND JOMELLI SOLOISTS AT CELEBRATION

**Governor Hughes Present at Hudson-
Fulton Concert in Carnegie Hall—
New York Symphony Plays**

Another concert in connection with the Hudson-Fulton celebration was held in Carnegie Hall last Sunday evening. The People's Choral Union, with the New York Symphony Orchestra, reinforced by David Bispham and Jean Jomelli, as soloists, furnished the entertainment. Governor Hughes was present. Frank Damrosch conducted, and Frank L. Sealy was at the organ.

The concert began with "The Star-Spangled Banner," the audience joining in the singing. Mr. Bispham got a recall after singing the prologue from "Pagliacci," by Leoncavallo, and had to come out twice after singing "Danny Deever," one of Rudyard Kipling's ballads, for which Mr. Damrosch wrote the music. Mr. Bispham sang "Drink to Me Only with Thine Eyes" as an encore. Three quaint old Dutch songs were sung by Mme. Jomelli, for which she received salvos of applause, and she sang an encore after a rendition of a selection from Gounod's "Queen of Sheba."

The Choral Union sang: from Haydn's "The Creation," "The Heavens Are Telling," a selection from Wagner's "Die Meistersinger" and from Mendelssohn's "Elijah" and the "Hallelujah" from Handel's "The Messiah." The warmest appreciation

was bestowed on the union's work. There were several selections in which Mr. Bispham was accompanied by the chorus. The orchestra played the overture to Thomas's "Mignon." At the conclusion of the concert the Governor shook hands with a large number of people in the audience.

MARY GARDEN IN FLORENCE

**Said to Be Studying with Lambardi—
Gianoli-Galletti's Success**

MILAN, Sept. 30.—It is stated on apparently good authority that Mary Garden is studying singing in Florence, with Lambardi.

Gianoli-Galletti, late of the Manhattan, and this season a member of the Metropolitan company, met with great success at the opening performance of "La Tosca" at the Dal Verme Theater. The protagonist was Mme. Agostinelli, late of the Manhattan, and the baritone, Caleffi, who comes to the Metropolitan next season. E. L.

Prizes for a National Anthem

The National Institute is considering the offering of prizes for a national anthem. Although it is recognized that "The Star-Spangled Banner" and "America" are called national anthems, it is thought by members that there should be one distinctly national air and a decision as to what the behavior of Americans should be whenever it is played in public.

Following the example set by the universities of Berlin, Vienna and Leipzig, the Prague University has now established a chair in music.

PITTSBURG GREETSS HEINROTH WARMLY

**City Organist Resumes His Popular
Recitals Before Large Audience
—Koch Series Begins**

PITTSBURG, PA., Oct. 4.—City Organist Charles Heinroth resumed his organ recitals for the season Saturday night, and gave the usual Sunday afternoon program yesterday to an exceedingly large audience. The New Yorker received a warm welcome home after his Summer vacation. Among the numbers given yesterday were the Overture to "Tannhäuser," Wagner; "Meditation," Bach-Gounod; Hungarian Dance, No. 5, in F sharp minor, Brahms; Toccata from the Fifth Symphony, Widor, and other excellent works.

City Organist Casper P. Koch, of the North Side Carnegie Music Hall, will resume his season's recitals next Thursday night, when he will be assisted by Charles Ussher, tenor soloist at the Second Presbyterian Church. Mr. Koch has added to his already large repertoire many works by the best ancient and modern masters.

Mrs. Grace Clark Kahler, who was the soprano soloist at the First Presbyterian Church, Forty-second street, New York, has been secured as soloist in the quartet of the First Presbyterian Church, Pittsburgh, for which she is to receive a handsome salary. Mrs. Kahler sang at the Pittsburgh Exposition with the Russian Symphony Orchestra a few weeks ago, and also appeared as soloist with the Pittsburgh Festival Orchestra last Summer. She made such a favorable impression that the music committee of the church promptly sought her services.

The Pittsburgh Male Chorus has elected W. E. Porter corresponding secretary, the filling of this office having been postponed from the last meeting. Six new members were elected from twelve applicants, as follows: Frederick Cutter, of the Christ M. E. Church choir; Lewis J. Kennedy, Sixth U. P. Church; Clifford Wilkins, recently from Minneapolis; W. A. Rhodes, Steubenville; G. J. Backstone and G. D. Campbell. Mrs. Charles Farrow Kimball, soprano soloist of the Third Presbyterian Church, will appear as soloist with the Pittsburgh Festival Orchestra at Rochester, N. Y., for the week of October 18 to 23.

Joseph Schuecker, solo harpist of the Pittsburgh Orchestra, who is a son of Edmund Schuecker, composer and "King of the Harp," has joined the Philadelphia Orchestra. Joseph was born in 1886 in Leipsic, Germany, graduating in Vienna. He played before the Duke of Wernigerode and the Grand Duke Ernest of Coburg-Gotha.

Rebecca Davidson, the Pittsburgh girl prodigy, who has been studying music in Berlin since 1907, and who was a "find" of Joseph H. Gittings, has won a distinguished honor in scholarship in the famous Meisterschule of Vienna. The Meisterschule is maintained by the government, and the membership numbers fifteen chosen without regard to nationality.

Franz Liszt's birthday is to be celebrated next Saturday evening at the Pratt Institute of Music and Art with a concert to be made up exclusively of that master's compositions. Mr. and Mrs. Pratt, Ruth Williams, Maysie Ralround and others will take part in the program. E. C. S.

Herbert's Sunday Night Concerts Begin

The first of the Autumn Victor Herbert concerts was held in the New York Theater last Sunday evening. John Spargur, violinist, was the soloist. The program included excerpts from Wagner, Grieg, Bolzoni, Dubois and Herbert.

"Her performance of the arrangement of Bach's Organ Concerto reminded me of Carreno, so virile, so strong and so decisive was it."—(London Daily Telegraph.)

"Seldom indeed do we find a pianist in whom are combined so many qualities that make for GREATNESS."—(London Daily Telegraph.)

"Her playing is refined, and she is plainly a musician of rare accomplishment."—(London Daily Graphic.)

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MANHATTAN SEASON STARTS WEEK AHEAD

High-Price Opera Will Have Its
Opening on Nov. 8.—"Herodiade"
on First Night

Hammerstein threw a bomb in the Metropolitan camps last Sunday when he announced that his regular season of opera would start on Monday evening, November 8, instead of November 15, as intended. The latter is the opening night of the Metropolitan's season. This will give the Manhattan a week's start over its rival. Mr. Hammerstein said he had made the change because many of his subscribers had so requested, and also because November 8 begins Horse-Show week, and many out-of-town people who are subject to operaitis would probably attend.

The opera with which the season will open is Massenet's "Herodiade," which has never before been given in New York, and for which Mr. Hammerstein has obtained the exclusive American rights. This is the complete cast, which was announced for the first time yesterday:

Herod.....Maurice Renaud
Herodias.....Mlle. Gerville-Reache
Salome.....Lina Cavalieri
Jean.....Charles Dalmores
Phaniel.....M. Huberdeau
Vittelino.....Armand Crabbe
High Priest.....M. Nicolay
Slave.....Mme. Duchene
A voice.....M. Leroux

The musical director will be Henriquez de la Fuente, from the Royal Opera in Antwerp. The repertoire for the rest of the week will be announced later.

Mr. Hammerstein will begin his Philadelphia season also the same week, opening on Tuesday evening, November 9, with "Aida," in which one of his new singers, Mazarin, will make her debut. Zerola, d'Alvarez, Polese and Scott will also be in the cast. Sturani will conduct.

On Thursday evening "Herodiade" will be sung with the New York cast. On Thursday afternoon Sylva will appear in "Carmen," with Carasa as *Don José*. Tetrassini will make her first appearance of the season in Philadelphia at the Saturday matinee, in "Lucia." "Le Prophète" will be sung on Saturday evening, with Carasa and Mme. d'Alvarez. The Metropolitan Opera Company will open its first Philadelphia performance on November 9, at the Academy of Music, with "Aida."

The season of lighter operas which Mr. Hammerstein has promised for two nights a week will begin the second week. The preliminary season of opera at the Manhattan will continue until November 8.

"I intend that secondary rôles shall be as well sung and acted, relatively, as the first," said Mr. Hammerstein. The addition of the many principals to the roster of the regular Manhattan company is a step taken, it is stated, to meet the action of the Metropolitan organization, which will carry more artists on its salary roll this year than ever before.

Another indication that strategic moves may be looked for is shown by the waiting game Hammerstein is playing relative to the Philadelphia opening. He held back for the Metropolitan's announcement of dates before deciding upon his own. Now, it appears, he will blazon forth on the same evening, November 9, when "Aida" will be sung by Mazani, Zerola, d'Alvarez, Sammarco and others, against Galski, Homer and Scotti of the Metropolitan.

This season Hammerstein's combined weekly expenses for giving opera at the Manhattan and in Philadelphia will be \$90,000, a total of \$1,800,000 for the twenty weeks, and not counting the performances he gives in Boston, Baltimore, Chicago and other cities.

When it is considered that this is approximately what the Metropolitan will spend, exclusive on either side of anything for new productions, the public to which these companies will cater may figure that if they are to furnish just the bare expenses they will have to part with \$4,000,000.

Zerola Suit Is Dropped

John Palmieri, counsel for the Italian Grand Opera Company, which asked for an

STUDIO OF THE WORLD'S GREATEST DEALER IN OPERA STARS



Gabriel Astruc in His Parisian Office, Where Sixty Per Cent. of the Contracts with Singers for the Leading Opera Houses of the World Are Signed

BOSTON, Oct. 4.—The accompanying photograph was taken by Henry Russell, of the Boston Opera Company, at the studio of Gabriel Astruc, one of the world's greatest dealers in grand opera singers. Astruc's offices, on the corner of the Boulevard des Italiens and Rue Louis le Grand, in Paris, are known to every artist who ever aspired to become a star of grand opera. In the hot Summer months, when most things are at a standstill, M. Astruc's offices are the headquarters of the great operatic impresarios of the world. These men go there to negotiate for artists for the great

opera houses of Europe, for the Boston Opera House, the Metropolitan and the Manhattan, for the Summer opera seasons in Covent Garden, in London, the Teatro Colon at Buenos Ayres, etc. It is stated that fully 60 per cent. of the grand opera contracts are signed and countersigned in this office.

Although the season has not yet begun, the Boston Opera Company already enjoys one signal triumph. This is the new opera house, certainly one of the finest and most artistic in the world to-day, a model of simplicity, spaciousness and comfort, a joy

and a rest to the eye, both as regards the interior and exterior. Work is being rapidly pushed forward, and the directors are positive that in spite of delays and difficulties—notably the recent strike among the workmen, which still smoulders—everything will be in readiness for the 8th of November. Over three thousand costumes have been completed, and much of the scenery. Rehearsals go on, morning, afternoon and evening. Mr. Russell lives in his office. The first rehearsal took place last week, under the direction of Messrs. Conti and Goodrich. O. D.

injunction restraining Nicola Zerola, the tenor, from singing at the Manhattan Opera House or anywhere else except under the Italian company's management, got permission from Supreme Court Justice Blanchard last Saturday to withdraw the suit.

The conditions under which the suit was discontinued were not stated, but it is understood that the Italian company was willing to have Mr. Hammerstein take over the responsibility of paying the money due Zerola under his contract.

Hammerstein Music at Manhattan Concert

"Mia Cara," a waltz song composed by Oscar Hammerstein, was sung by Lalla Miranda at the concert at the Manhattan Opera House last Sunday evening. Following the applause she dragged the composer before the audience. Alice Baron, Jean Duffault, Eva Gripon, Margarita d'Alvarez and Gaston Villa also sang.

Gallico's Comic Opera Finished

Paulo Gallico, the New York pianist, arrived last week on the *Grosser Kurfurst*. Mr. Gallico spent the Summer in Germany, where he finished the score of a comic opera called "Johanneszauber," which is to be produced at the Neues Operetten Theater, in Leipzig, in January. The book was written by John Weimann and Arthur Schoenstadt, two New York newspaper men.

Paur Engages Mme. Rosa Olitzka

George M. Robinson, the New York manager, announces that he has signed contracts for two appearances of Mme. Rosa Olitzka, contralto, with the Pittsburgh Orchestra, Emil Paur, director, on December 17 and 18. Mr. Robinson has made many other bookings for this singer, and will shortly announce her plans for the coming season.

AMERICAN MUSIC AT SEATTLE EXPOSITION

Programs of One Day Are Given
Over to Works of Native
Composers

SEATTLE, WASH., Oct. 1.—As the outcome of a letter sent by the American Music Society and signed by a number of the chief officers, to the music committee of the Seattle-Yukon Exposition on May 13, last, the exposition authorities appointed an "American Music Day," which was held on September 25. This is the first official recognition of this nature of the work of American composers, and is an achievement of which the American Music Society may be justly proud.

All the music heard at the exposition on American Music Day was by native composers. Three concerts were given—morning, afternoon and evening. The morning concert was given by the school children, a chorus being the principal feature. "Night Wind," by Henry K. Hadley, the new conductor of the Seattle Symphony Orchestra, was the first work on the morning program. Choral and concerted works by Dudley Buck, Mary Carr Moore, Nevin, and Margaret Ruthven Lang were heard, and piano works by MacDowell and others.

The afternoon concert was choral and orchestral, all of the orchestral works given being still in manuscript. This program was as follows: McCoy, Prelude to "The Hamadryads"; Bullard, "Across the Fields to Anne"; Arthur Foote, Serenade in E Major (for strings); Arthur Farwell, "Dawn" (a Fantasy based on Indian

themes); Mrs. H. H. A. Beach, "Fairly Lullaby"; Gerard Tonnig, "Amytis" (Oriental waltz caprice).

The evening concert was given in the main by the Ralston Glee Club, which in some works was accompanied by the orchestra. Produced in this form was the "Nun of Nidaros," by Daniel Prothero. Harry Girard's Song Cycle "The Trend of Time" was sung by Mrs. Hopper, Miss Groutner, Mr. Bagley and Mr. Goulet. Other concerted works were given by the Chapter G Quartet, composed of Mrs. Bartlett, Mrs. Moore, Mrs. Doheny and Mrs. Kessler. Works of Gerard Tonnig and Mary Carr Moore, both Seattle composers, were heard at this concert. Other composers represented were Paul Niersch, William Arms Fischer, William G. Hammond, George W. Chadwick, Louis L. Dimond, Horatio Parker and Dudley Buck.

These programs were planned, and the American Music Society Day carried out, by the recently-formed Seattle Center of the American Music Society.

Philadelphia Orchestra in Baltimore

BALTIMORE, Oct. 4.—The Philadelphia Orchestra, Carl Pohlig, conductor, will give five concerts at the Lyric on Monday evenings, November 15, December 13, January 17, February 7 and March 7. Conductor Pohlig has in preparation an exceptionally fine list of numbers of his Baltimore season. The soloists will include Mme. Carreño, pianist. Harold Randolph and Ernest Hutcheson will play a double concerto with the orchestra. W. J. R.

Eddy Brown Pleases London

LONDON, Oct. 3.—Eddy Brown, of Indianapolis, fourteen years old, who has been studying the violin under Hubay, of Budapest, made his English debut at Albert Hall to-day. He had a hearty reception and many recalls.



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SYLVA PLEASES IN GOUNOD'S "FAUST"

Manhattan Star an Interesting
"Marguerite"—Zerola and
Carasa in New Roles

The first performance of "Faust," after two seasons' interval, with Sylva, Duffault, Laskin and Beck in the cast, and the appearance of Zerola as *Canio* and Carasa as *Turiddu*, were the events of importance at the Manhattan during the week.

Count De Luna, a rôle which has sadly suffered during the preliminary season, had its woes added to on Tuesday evening, when Fossetta tried to remedy the evil achieved by Pignataro a few nights before. The part, however, was still lost in insignificant merit vocally, and its new interpreter was sadly *sans* capabilities of making *Manrico's* rival an important figure. Whether from trepidation or otherwise, the splendid second act aria was omitted.

Last season went by at the Manhattan without one performance of Gounod's "Faust," an opera which at one time occupied a most prominent position in the repertoire of every operatic troupe. Hammerstein evidently felt that the melodious old work was not entirely decadent, and, judging by the size of the audience on Friday evening, the public felt so, too.

The performance was a very fair one. Marguerite Sylva's portrayal of the unfortunate maiden of Nuremberg was probably the most interesting one. Whatever this artist undertakes is certainly entitled to full consideration, as her *Carmen* and *Tosca* have shown. Although certain stretches of the music were beyond her powers, as was the case in *Tosca*, she sang in good form. Her splendid enunciation of the French diction was an asset. Her beauty and stage presence militated strongly in her behalf, and her theory of a more coquettish and less insipid and fatuously innocent heroine added interest to her acting. Her temperament is hardly that of the victim of *Faust* plus *Mephisto*, as she is

more in her element among the more turbulent passions of a *Carmen*. This handicap was not sufficiently strong to disqualify her.

Jean Duffault, as *Faust*, was in dulcet voice, and many of his exquisite solos were sung with taste and beauty. The fatal falsetto stole in at inopportune moments and robbed him of some of the glory that would otherwise attach to him.

Surprisingly good was the *Mephistopheles* of Laskin. This singer has been under a cloud of disapprobation because of his unsatisfactory work in the "Prophet," "Pagliacci" and other works, and therefore it was a pleasure to hear him redeem himself. Beck was a serious, somewhat Hamlet-like *Valentine*, and his singing was tragically good.

Taty-Lango's *Siebel* was somewhat vocally anemic, but she looked well. Duchène was a capable *Martha*, and Nicosia conducted in a mediocre manner.

On Saturday evening "Cavalleria" and "Pagliacci" were given with new casts. Zerola of the top notes was the *Canio* and Walter-Ville the *Nedda* in the latter opera. Carasa was the *Turiddu* and Alice Baron the *Santuzza* in the Mascagni work. The performance was uniformly satisfactory.

Marguerite Sylva overtook that undesirable "catch" known as a "cold" as the result of too assiduous attendance upon the carnival parade of the Hudson-Fulton celebration on Saturday evening, with the result that all the specialists in the city were being called upon to avert a potential attack of pneumonia the next evening. Consequently, after the curtain went up on the first act of "Tosca" the people began to understand that Alice Baron, the indefatigable, would essay the part.

She made a very pretty picture as *Tosca*, and appearances were not deceiving, for she both sang and acted the part in a finished style. Despite a wandering from the key and moments of shrillness, her voice was in good form. Her dramatic picture appeared to be a replica of the realistic idea of the work. She didn't depend so much upon suggestion and subtlety as upon attention to detail, and she worked out the lines of the tragedy with vivid force.

"Cavalleria" and "Pagliacci" were repeated on Tuesday evening.

Isidora Duncan Ready for Tour

Isidora Duncan, the classic dancer, arrived last Sunday on the steamship *George Washington*. She will again be seen this Winter with the New York Symphony Orchestra, beginning in Cleveland on October 10, and will tour the Middle West and East. Her first performance at the Metropolitan Opera House will be on November 10. She will be here until about the first of next year. She said that she had some new dances in preparation, but that it takes about five years to perfect one.

Sixty-five Concerts for Wüllner

BALTIMORE, Oct. 4.—M. H. Hanson, the New York musical manager, who is stopping at the Stafford, announced to-day that Dr. Ludwig Wüllner, the *lieder* singer, had been engaged for sixty-five concerts in forty cities, opening his season in Carnegie Hall, October 16. Tilly Koenen's opening recital will take place October 25, in Mendelssohn Hall.

Cecil James's New Engagements

Cecil James has been engaged by the Oratorio Society of Newark to sing the title rôle in "Faust," which is to be given by that society November 3. He has also been engaged by the Oberlin Musical Union for the "Ninth Symphony" and the "Messiah" on December 3.

ADABERTO EXCELS IN ROLE OF "TOSCA"

Good Production of Puccini's Opera
at Academy—"The Barber of
Seville" Heard

The production of "Tosca" and "The Barber of Seville" marked the week at the Academy of Music. Despite the fact that war was raging in the management, both performances were noteworthy.

"Tosca," long promised for performance, finally reached consummation on Tuesday evening. It was a red-letter night at the Academy, and many seats which had been tenantless for some time were occupied. It was Italian night, and a glance at the hundreds of Latin faces was sufficient to indicate it. A large part of the audience was composed of commanders and sailors of the Italian ships of war lying in the harbor in participation in the Hudson-Fulton celebration. There were also the naval and war attachés of the Italian Embassy at Washington, as well as the Italian Consul in this city. Italian and American flags draped the house.

Mme. Adaberto filled the title rôle. It was the one hundredth time she had defied *Scarpia*, and the authority and general excellence of her performance proved it. She vaulted the dramatic hurdles in handicap style and thrilled frequently by her powerful and intense portrayal. It was easily the best work she has done here, and her voice responded nobly to the difficulties of the music. Vociferous applause coerced the repetition of her beautiful aria, "Vissi d'arte e d'amour."

Armanini, as *Cavaradossi*, was in dire straits at times, and it looked as though he was doomed to vocal shipwreck. His evanescent tones recurred to his aid at critical moments, however, and his "E Lucevan le stelle" was delivered quite satisfactorily.

Segura-Tallien's *Scarpia* was of goodly rank in quality. He is always a singer to be depended upon for dramatic excellence, and his villain, while not subtly Satanic, was convincing and potently evil.

The performance followed strenuous paths, and a spirit and dash of the performance suggested the powerful baton of Conductor Jacchia. The latter dominated his small orchestra with vital intelligence, and, as usual, succeeded in chalking up another count in his favor.

In the same strain of success was the performance of "The Barber of Seville," on Wednesday evening. This production was undoubtedly one of the best that the Academy forces have provided.

The melodious old Rossini work was this time in the hands of singers nearly all capable. Makaroff's *Rosina* was the part which shone most brilliantly. Not during her sojourn in America and her short operatic career here via the rôles of *Gilda* and *Violetta* has she done so well. Her *Rosina* was pretty, fairly youthful and graceful, and her voice never failed her in the florid miles of the pyrotechnical score. In the lesson scene she scored heavily in the rendition of Meyerbeer's "Shadow Song," followed by a pretty air from the Russian.

Again Armanini was not sufficient vocally. His tones were frequently ragged and harsh, and sweetness and richness had to play a very faint second fiddle.

Caronna was an amusing and vocally capable *Figaro*. Certain passages calling for vocal elasticity had him beyond his depth.

Barocci, who had made such a splendid *Sacristan* in "Tosca," was the basso-buffo *Bartolo*, and his insight into this rôle was no less admirable.

Suggestive of the radical Chaliapine was the *Basilio* of Lucenti. He was a party to the broad comedy—aye, farcical methods—which marked the performance. While he would probably not have appealed to the aesthetic tastes of some lovers of the subtle, his mirth-provoking antics earned the many laughs they received.

While not highly savoring of ambrosial refinement, there was no doubt that the production was highly enjoyable, and if the comedy was sometimes horseplay, the good-natured frivolity and general light-heartedness made its hearing and seeing a thing of much pleasure.

Conductor Angelini did not do badly with the orchestra, although his accompaniments were not always as iridescent as the music allows.

"Carmen" was repeated on Thursday evening.

"La Bohème" was heard on Friday evening.

"The Barber of Seville" was repeated on Saturday evening.

Lila Haskell Appears in Benefit Recital

Lila L. Haskell, mezzo-contralto, was one of the soloists at a benefit concert given for Roaring Brook Farm, Chappaqua, N. Y., on September 25, and was warmly greeted by the large audience which attended. She sang an *Arietta* by Vidal; *Romance du Sommeil*, Thomas; "Le Coeur de ma Mie," Dalcroze; "Moonlight," Ware; *Boat Song*, Ware; "Where Blossoms Grow," Sans Souci, and "O Mistress Mine," Barry.

Miss Haskell's voice, while nominally a mezzo-contralto, is of great compass, thus making possible the use of compositions requiring both high and low tones. The selections which she rendered were well suited to her voice, and were sung, especially those in French, with authority and in excellent style.

Anderson Artists Get Important "Messiah" Engagements

Edward Barrow, tenor, has been booked by his manager, Walter R. Anderson, for the "Messiah" performance of the Handel and Haydn Society of Boston, on December 20, and for the same oratorio with the Mozart Club of Pittsburgh, on December 30.

Pearl Benedict, contralto, also under Mr. Anderson's management, will sing with the Mozart Club on the same occasion. Miss Benedict's re-engagement is entirely due to her excellent singing with that organization last year.

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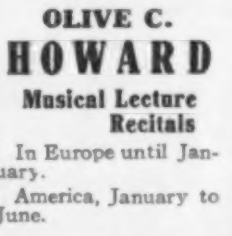
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POHLIG ANNOUNCES OPENING PROGRAM

Philadelphia Orchestra Conductor to Offer Several Novelties in Season Starting Next Week

PHILADELPHIA, Oct. 5.—Accompanied by his wife and daughter, Carl Pohlig, conductor of the Philadelphia Orchestra, arrived here last week from Europe and announced the program for the opening performance of that organization on Friday afternoon, October 15, and Saturday evening, October 16. He has selected Carl Goldmark's "Sakuntala" overture, Franz Schubert's "Unfinished Symphony," Liszt's "Les Preludes" and Gustave Carpentier's "Impressions d'Italie." Mr. Pohlig brought with him a number of musical novelties which he secured during his vacation.

On the same steamer, the *Kronprinz Wilhelm*, that brought Mr. Pohlig to New York, were Andreas Dippel, administrative manager of the Metropolitan Opera Company, and Geraldine Farrar, of the same organization. Mr. Dippel announced that the Metropolitan's first performance at the Academy of Music, Tuesday evening, November 9, would be "Aida." In the cast will be Enrico Caruso, as *Radames*; Gadske, as *Aida*; Louise Homer, as *Amneris*, and either Pasquale Amato or Antonio Scotti as *Amonasro*.

Thaddeus Rich, concertmeister of the Philadelphia Orchestra, arrived here last week after a Summer in Europe. He visited Italy, Switzerland, France and Germany, returned by way of Holland and spent a little while in the Adirondacks before coming to the city on Wednesday. Mr. Rich has many concert engagements and pupils, besides his work with the orchestra, to engage his time this year.

Oscar Hammerstein was in this city last week. The opening program at the Philadelphia Opera House, on November 9, will be "Aida." Mr. Hammerstein said that unless he received the invitation "from the highest authorities" he would never present "Salomé" again in this city. He recalled some of the opposition of the church people last year.

Before leaving for New York the impresario, declared that the plans for the proposed new opera school here would not be carried out unless concerted action was taken in the matter by leaders in the city's musical and commercial life. He said it might appear too much like a money-making venture and antagonize musicians here.

Holy Trinity Church was thronged on Sunday evening to hear the organ recital by Ralph Kinder, who opened his eleventh season. It was an inspiring prelude to the evening service, and will be continued every Sunday, as usual, throughout the season. In January his Saturday afternoon recitals at the church will be resumed.

The organ recitals at the Memorial Church of the Advocate were also resumed on Sunday. John W. Pommer, Jr., played selections from Mascagni, Dubois and Guilman before an appreciative congregation.

The Philadelphia Operatic Society, Siegfried Behrens, conductor, announces the presentation of "Mignon" at the Academy of Music, Wednesday evening, October 20, with the following cast:

Mignon, Elma Carey Johnson; *Filina*, Elsie North Schuyler; *Frederick*, Beatrice Walden; *Wilhelm*, Paul Volkman; *Lothario*, Frank M. Conly; *Laertes*, Horace R. Hood; *Giarno*, Charles D. Cuzner.

Marie Zeckwer, the Philadelphia soprano, sang last week with Dr. Jaeger's Orchestra, in Long Island, N. Y., at the Hudson-Fulton Centennial celebration. On Tuesday of last week she was heard at Egyptian Hall here. She sang Dr. Arthur Foote's songs, with the composer at the piano.

Two concerts were given by the Philadelphia Band, C. Stanley Mackey, conductor, at Lemon Hill, on Sunday. The programs were classical compositions that appealed favorably to the large crowds present.

Paul Krunmeich, pianist and concertmeister of the Boston Symphony Orchestra, will appear with the Hess-Schroeder Quartet in its first concert at Witherspoon Hall, in November.

Dr. W. W. Gilchrist, the composer, will be the guest of honor at a reception by the Musical Art Club, October 8, at No. 1700 Chestnut street. This will be the first of

the series of receptions to be given by the club to prominent local and visiting musicians.

The Kneisel Quartet announces that its series of chamber music concerts here will be given in Witherspoon Hall on the following dates: Monday, October 18, at 2:45; Monday, November 15, at 2:45; Monday, March 14, at 2:45; Monday, April 11, at 8:15, and Monday, May 2, at 8:15. It will be seen from this list that none of the Kneisel concerts here will take place in the Winter. A new departure will be the selling of students' tickets for the season, which may be purchased at a reduced rate.

S. E. E.

Minna Kaufmann's New Studio

Mme. Minna Kaufmann, the former Pittsburg singer who is now one of the season's concert stars, having been booked for a long tour by her manager, M. H. Hanson, has been obliged to increase her studio room in New York. She has moved from No. 809 Carnegie Hall to Suite 866-867, in the same building.

Large Enrollment at Mehan Studios

The Mehan Studios have enrolled the largest number of pupils for the coming season in the history of the institution, including many well-known artists.

NEW YORK AWAITS ARRAL'S DÉBUT ON OCT. 24

Although she was for years the operatic idol of Paris, and has sung with brilliant success in four continents and many countries, New York has never heard Blanche Arral, the distinguished coloratura soprano, who will make her début in this city with the assistance of the Volpe Symphony Orchestra, at Carnegie Hall, on October 24. In that she has not before been heard here, New York is less fortunate than San Francisco and St. Louis, which greeted Arral with great warmth of acclaim last season on her way home to Paris. A few years ago Arral was under contract with Maurice Grau for three years with the Metropolitan Opera House, but she was taken severely ill after her arrival and was compelled to return to Paris before her first appearance.

Arral's voice is described as of fine, full quality and great flexibility, rich in feeling and sweetness and remarkable in range and control. Her expert musicianship, no less than the beauty of her voice, awakens the most enthusiastic tributes.

The singer is of French and Belgian descent, the seventeenth child of a well-known musical family of Liège, Belgium, where she received her first lesson in music and displayed a marked precocity. She was but a child of ten when she won first prize for both singing and piano at the Bruxelles Conservatoire. Mlle. Tordeus, in singing, and M. August Dupont, in piano, were her tutors. The Prince de Chimay, president of the jury which made the award, was so impressed with the child's gifts that he persuaded her parents to send her to Paris to continue her studies.

In Paris Arral studied three years at the Conservatoire, much of the time as a pupil of Mme. Mathilde Marchesi, on whose ad-

vice she subordinated her piano work to her singing. At the conclusion of her course she captured first prize for singing and stage presence, an honor which won for her a place at the Theater National de l'Opéra Comique, where she accomplished her début in the rôle of *Mignon* at the age of fifteen.

A signal success as *Mignon* was followed by like triumphs as *Manon*, *Juliet*, *Carmen*, *Lakmé* and many other rôles during the three years that she remained at the Theater National. Still greater success awaited her when Millocker borrowed her from the Opera Directorate to create the rôle of *Laura* in Paris. The remarkable record of 149 consecutive performances in this rôle then crowned her career up to that time.

For three more years Arral remained in Paris, playing in every theater of importance. Then she sang for two years at the Imperial Théâtre Michel, and many times at the invitation of the imperial family at the Krasnoe Selo Palace, in Russia, the Czar decorating her with the Order of Oldenburg. A tour of France, Berlin, Hamburg, Dresden, Bucharest and Constantinople was followed by performances in Cairo and Alexandria, the Khedive decorating her with the Order of the Medjidee at his coronation services. After a trip to Costa Rica she returned to Paris, where Maurice Grau sought her. Her subsequent illness was followed by a stay in French China, where she fully recovered her health and made a tour of the Far East.

A triumphant passage through Australia and New Zealand afterward gained her renewed honors, which were further increased when she gave concerts at the Fiji and Hawaiian Islands on her way back to Paris via the United States.

more truly and better in the "Te Deum," in which he was the sole soloist.

The two works were rather a stiff dose for one evening, even for ardent musicians. Better results would have obtained if the management had divided the works for different evenings. Both are works of the highest rank, and music lovers would not have liked to miss either of them. But for one night it was a little burdensome. The performance was a little less smooth technically than that of "Elijah," yet it was perhaps in its execution of the task that the chorus won highest honors. Its attack was firm and confident at all times, and in the *Te Deum* the accuracy with which the third choir of 100 boys from the Worcester churches, standing at the rear of the hall, came into the ensemble deserves the highest praise.

The mass, written by Liszt, and always considered a musical freak, shows the emotional strength, sincere enough in a way, of the composer's religious experience. While it was as modern as if written today, on the technical side it shows remarkable originality, many points being noted where it anticipated Wagner. To a certain extent, the same may be said of Berlioz's *Te Deum*. It was an interesting exhibit of these two great contemporaries who were so far in advance of their age.

The closing day brought out the more melodious features of the lengthy programs. The afternoon concert presented the pianist, Tina Lerner, the best liked since Harold Bauer, and she selected for her number Grieg's Concerto in A Minor. The tiny artist showed a reserve of strength and energy that was remarkable. She has a beautiful touch, remarkable depth of mu-

CINCINNATI NOW IN ITS BUSIEST MONTH

Arrival of Symphony Orchestra and May Festival Conductors Stimulates Musical Activity

CINCINNATI, Oct. 4.—October promises to be the busiest month of the season among those identified with Cincinnati musical affairs. Interest this week centers in the arrival of Leopold Stokowski, conductor of the reorganized Cincinnati Symphony Orchestra, and the coming of Frank van der Stucken, conductor of the May Festival. Mr. Van der Stucken is expected this week, and the rehearsals of the May Festival Chorus under his personal direction will be resumed immediately thereafter in Greenwood Hall. The attendance at choral rehearsals during the off year was better than ever before in its history, and this is a sure indication of excellent results now to be expected. The old members of the chorus are ready to resume work, and from the innumerable new applications, Conductor Van der Stucken will doubtless add materially to the membership. All examinations will be made by Mr. Van der Stucken personally. The works to be taken up first will be "The Beethoven Mass," the "Judas Macabæus" of Haensel and the "Children's Crusade." J. Alfred Schehl will again be accompanist.

Leopold Stokowski has telegraphed Frank E. Edwards, business representative of the Orchestra Association, that he will reach Cincinnati to-day. All musicians for the symphony orchestra have been engaged and will be in Cincinnati ready for the first rehearsal November 18. Mr. Stokowski comes on at this time to be at hand for consultation in regard to the many important matters which will come up between now and the opening of the season in regard to the concerts. Mr. Stokowski's programs are now prepared, and the soloists are practically agreed upon for the entire local season, but no definite announcements will be made in regard to these details until the meeting of the board of directors early in the week. Hugo Heermann, the new concertmaster, will arrive before the end of the week from the Adirondacks, where he has been summering.

On Wednesday afternoon and evening Sousa's Band will be heard in Music Hall, and to-morrow the sale of seats will open for the October series of concerts, which will be opened by Mme. Schumann-Heink on October 13.

On Tuesday evening the Mozart Club, a male chorus directed by J. Alfred Schehl, will hold its first meeting, as will also an opera club for which Mme. Tecla Vigna is responsible, on Wednesday evening. The latter club will consist of prominent local singers, and has for its object the performance of grand opera in Cincinnati. The first opera to be taken up will be Verdi's "A Mask Ball."

With the return of Hugo Heermann the rehearsals of the Heermann-Adler-Sturm Trio will begin. This trio is to give a series of four chamber music concerts in Memorial Hall during the Winter. F. E. E.

BRILLIANT WORK AT WORCESTER FESTIVAL

[Continued from page 1]

direction. Of course the chorus has sung "Elijah" for a long time, and practically knew it by heart, but at no stage of the performance did it for an instant fail him. It created unbounded enthusiasm.

The Thursday afternoon concert brought out Frederick Weld, baritone; Emil Ferir, of the Boston Symphony Orchestra, in viola obligatos of Gustav Strube's two symphonic tone poems, "Longing" and "Fantastic Dance."

The principal artist was Mlle. Gerville-Réache, the contralto from the Manhattan Opera House. She was rightly announced as the festival star, and it was her first appearance. Her number was "O Ma Lyre Immortelle," from Gounod's "Sappho." It

was a particularly good selection to show off her remarkable voice, and she immediately won the favor of her hearers. Her singing showed a voice of warm, sympathetic quality, and her dramatic interpretation was noteworthy. Mr. Weld sang his aria splendidly, and was one of the most popular artists of the week. The orchestra played Weber's "Euryanthe" overture, but the orchestral feature of the afternoon was Tchaikowsky's Fourth Symphony, with Dr. Mees conducting.

Thursday night came the "novelty" program, the works including Liszt's "Missa Solennis" and Berlioz's "Te Deum," there being in the quartet George Harris, Jr., tenor; Laura Combs, soprano; Margaret Keyes, contralto, and Frederick Weld, bass. Mr. Weld and Miss Keyes easily dominated the quartet, Miss Combs not having much opportunity, and Mr. Harris not being entirely capable of the part, although he sang

sical feeling, splendid technic, and wonderful rhythm. Her brilliant technic was shown to better advantage in an encore number, Mendelssohn's Rondo Capriccioso, which was as light and airy as a hummingbird. Miss Keyes pleased the audience with a telling performance of Verdi's dramatic aria, "O Don Fatale," in which she showed an uncommonly rich and full contralto voice, and a good style.

At the evening performance the largest audience of the week came out, it being the artists' chance to appear in solo work. Honors were evenly divided between Kelsey, Réache and Seagle. Mr. Seagle sang Verdi's aria "Eri tu," from "The Masked Ball," and later the popular prologue from Leoncavallo's "I Pagliacci." He showed a voice of thrilling quality and power, and sings with electric energy and a dramatic interest. Miss Kelsey gave "How Tranquilly I Slumbered," from Weber's "Der Freischütz," and "Dove Song," from Mozart's "The Marriage of Figaro." She sang them both exquisitely, with a high degree of taste, beauty of voice and artistic finish. Mlle. Réache sang "My Heart at Thy Dear Voice," from "Samson and Delilah," and again showed a remarkable voice, exquisite style and sympathetic interpretation. She sang for an encore piece a selection from "Il Trovatore." Her concluding number was "Pensee d'Automne," by Massenet. The orchestral features of the artists' night program were Wolf's Italian Serenade and Tchaikowsky's "The Nut Cracker Suite." The chorus sang "The Challenge of Thor," from Elgar's "King Olaf." The program was satisfying as it was popular, and the festival patrons expressed pleasure at the week's selections. M. E. ELLAM.



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CHICAGO'S CONCERT SCHEDULE PLANNED

Fannie Bloomfield-Zeisler, Mme. Fremstad and Other Distinguished Artists Announced—News of Local Musicians

CHICAGO, Oct. 4.—The concert direction of Max Rabinoff has announced the soloists for the second concert of the Sunday afternoon series at the Chicago Auditorium. The first concert was announced some time ago to take place October 31, and will bring forth Fannie Bloomfield-Zeisler and Riccardo Martin as soloists, together with the Chicago Philharmonic Orchestra. The second concert, November 7, will introduce Mme. Olive Fremstad and Alexander Zukowsky, a Russian violin virtuoso, new to America.

A heavy advance sale of season tickets for the Auditorium Sunday Concerts was recorded when the sale opened last week at the Kimball Hall offices of the Concert Direction of Max Rabinoff. The sale fulfilled the expectations of the management that a new clientele of concert goers would be created through the novel features that characterize the Auditorium Sunday concerts. The sale of tickets will begin at the Auditorium box-office October 18.

F. Wight Neumann announces the opening of the concert season at the Auditorium next Sunday afternoon, October 10, at 3:30, when Mme. Marcella Sembrich will appear in a song recital, accompanied by Frank La Forge. They will be heard in an entirely new program.

The annual faculty concert of the Chicago Musical College will take place on Thursday evening, October 28, when two celebrated artists, Alexander Sebald and Anton Foerster, will make their first appearance in America. Both artists will be accompanied by full orchestra.

The Students' Orchestra will meet in Ziegfeld Hall every Tuesday afternoon at two o'clock, beginning to-morrow. Pupils are given this opportunity to acquire experience in orchestral playing under an emi-

nent conductor, and to gain an intimate knowledge of the best works for orchestra. Concerts will be given during the season.

Two operas, neither of which has ever had a performance in this country, "Evangeline" and "Mirella," are now in rehearsal at the Chicago Musical College School of Opera, and presentation of both will be made in the Auditorium Theater during the coming season. The rehearsal of principals is being conducted under the direction of Herman Devries and Maurice Devries.

Hugo Kortschak, the violinist, will give a recital in Ziegfeld Hall on Thursday evening, October 21.

Elizabeth B. Fisher, who is now affiliated with the Bush Temple Conservatory, is meeting with great success as a vocal instructor. Mme. Julie Rivé-King, pianist, of the same institution, has a large waiting list of students who are desirous of entering her classes. Edward Schwenker, secretary of the Bush Temple Conservatory, has returned from New York, where he visited relatives.

The Bush Temple Conservatory has opened an orchestral school under the direction of M. Ballman. An innovation has been established in that professionals may engage the orchestra for rehearsals at \$5 a rehearsal for singers and \$10 for pianists. Oratorios also may be rehearsed by appointment with this orchestra.

Gustav Holmquist, basso, will be heard at the Evanston Club in "Beatitude," by César Franck. He sang on Friday, October 1, at La Porte, Ind., and met with his customary success. Mr. Holmquist will sing in November at Grand Forks and Fargo, N. D.

Gertrude Sans Souci, the pianist and composer, has just completed three new songs: "A Rose, a Kiss and You"; a serenade, "Senorita Bonita," and a simple song entitled "Take Me." Miss Sans Souci left October 3 for New York, where she will reside during the winter.

After an absence of two years, Mme. Schumann-Heink will appear in a song recital at Orchestra Hall, Sunday afternoon, October 17, under the direction of F. Wight Neumann. Mme. Schumann-Heink has prepared an entirely new program.

Isadora Duncan will appear as soloist with the New York Symphony Orchestra, Walter Damrosch, conductor, Thursday evening, October 21, at Orchestra Hall, under the direction of F. Wight Neumann.

Tilly Koenen, the Dutch contralto, will give a song recital at Music Hall, Saturday afternoon, October 30, under the direction of F. Wight Neumann. This will be Miss Koenen's first appearance in Chicago. She will be assisted by Coenraad v. Bos, the accompanist.

Dr. Ludwig Wüllner comes to Orchestra Hall Sunday afternoon, October 31, in a song recital under the direction of Mr. Neumann. Dr. Wüllner has prepared a new and attractive program.

Leo Wald Erdody will be heard at Orchestra Hall November 18, when he will make his Chicago debut. Mr. Erdody, who has been studying the violin abroad for several years under Sevcik, has returned here with the reputation of a violin virtuoso.

Elaine De Sellem, the popular contralto, will sing on November 8 at Music Hall at the second concert of the Amateur Musical Club. Miss De Sellem has also been engaged as contralto soloist with the Israel Temple. She will also, however, remain at Lake Forest Presbyterian Church.

George A. Brewster, the distinguished tenor and instructor, will furnish the program at the first concert of the Amateur Musical Club.

Edwin Schneider, who will preside at the piano next Sunday afternoon when Mme. Galski will give her only Chicago recital under the management of Frederick J. Wessels at Orchestra Hall, will leave for the Pacific Coast in the middle of November to accompany George Hamlin, the tenor, on his tour.

Bohumil Michalek, violinist, and for several years chief assistant to Prof. Sevcik at Prague, has announced his first recital for November 3 at Music Hall.

Herbert Miller, the baritone, will give a recital October 12 at the Wilmette Club.

George Hamlin, the American tenor, was heard in a private recital on October 1 and met with his usual success. The talented tenor announces for October 31 his first concert of the season in Chicago since his return from an extensive trip through Europe.

Alfred Hiles Bergen, baritone and voice instructor, has succeeded George A. Brewster as head of the vocal department at the Valparaiso College, Valparaiso, Ind.

Hugh Anderson, basso, who made such a favorable impression when heard with the International Opera Company last season, has been engaged as vocal instructor at the Hinshaw Conservatory.

Etta Edwards, formerly of Boston, has returned from Mexico City, where she passed her vacation, and reopened her vocal studio with an enrollment larger than any previous year.

T. S. Bergey, tenor, and Mrs. Bergey, pianist, have returned to town and find themselves as busy this year as in former seasons.

Arthur Olaf Anderson, the composer and instructor at the American Conservatory, has written a chorus which will be presented at the Illinois Pageant at Evanston at the end of this month.

Mrs. Herbert Butler, who was formerly Alice Drake, was heard at Kimball Hall in the first Saturday recital of the American Conservatory, which took place last Saturday, October 2. This was the first appearance of Mrs. Butler, who proved to be a pianist of ability. David D. Dugan was heard in Thomas's "Le Baiser" and Schumann's "Lotusblume," displaying a voice of good quality.

Jessie A. Power will give a dramatic reading on Saturday afternoon, October 9, at Kimball Hall. Miss Power will be assisted by Edna Crum, violinist. This concert will be given under the auspices of the American Conservatory.

Mrs. Stacey Williams, the popular teacher, who has been away since early in the summer, has announced the reopening of her studio for next Monday, October 4.

Thomas MacBurney will be heard at Music Hall on November 18 in his first song recital since his return from Europe early in the summer. Mr. MacBurney is a baritone who will probably make himself as popular in Chicago as he did in Paris, where for several seasons he was assistant to Frank King Clark.

The Gottschalk Lyric School in Kimball Hall, which has produced such talent as Albert Borroff, the distinguished bass, has this year reported a larger enrollment for the fall season than in any previous year.

Luella Chilson-Ohrman, soprano, will leave for New York next week, where she will appear in several recitals under the management of Haensel & Jones.

Edgar A. Nelson, of the Bush Temple Conservatory, will have a busy season, having been engaged as accompanist by several of the leading local artists. This addition to his large piano class and his position as organist and director of music in one of the most aristocratic churches in the city will serve to keep him well occupied.

The Irish Choral Society, of Chicago, of which Thomas Taylor Drill is director, will give two concerts at Orchestra Hall during the season. At the first concert, on December 15, "Voyage of Maeldune," by C. Villiers Stanford, will be given. At the second concert, March 28, "Connla," by Henry Smieton, will be sung.

Christine Miller, contralto, will be the artist soloist at the first recital of the Chicago Amateur Club. This will be her first Chicago recital, though she has appeared here each year as soloist with the Apollo Club.

A musicale was given by Mrs. Eleanor Fisher, at the Illinois Theater, Friday af-

ternoon, October 1, in honor of Helen Ware, Edmund Breese and Mr. and Mrs. Raymond Hitchcock. Those who sang were George Hamlin, tenor; John B. Miller, tenor; Arthur Middleton, basso; Rose Lutiger Gannon, contralto; Mabel Sharp Herdier, soprano; Edith Bowyer Whiffen and Earl Blair, pianists.

Sybil Sammis MacDermid, the dramatic soprano, will be heard in recital at Music Hall, Fine Arts Building, Tuesday evening, October 19. Although Mrs. MacDermid has appeared with the Thomas and Damrosch Orchestras, the Apollo Club, Irish Choral Society and in miscellaneous concerts, this will be her first Chicago recital. Marx Oberndorfer will be at the piano.

The Pasmore Trio will be the solo artists at the first concert of the Chicago Madrigal Club at Music Hall, December 23. At the second concert of the same club Sybil Sammis MacDermid will be the soloist. D. A. Clippinger, director of the club, announces several novelties to be performed at these concerts. Among them is "Life's Evening," dedicated to the Madrigal Club by the composer, Mrs. Ashford, of Nashville, Tenn. "My Old Kentucky Home," arranged by Olaf Arthur Andersen, a Chicago composer, will be sung by the chorus, and at the second and last concert of the season the prize Madrigal, offered by W. W. Kimball for the best composition presented to the club, will have its premiere.

At the charity concert which will be given for the German Hospital of Chicago October 24, at the Auditorium, the soloists will be Geraldine Farrar, soprano; Antonio Scotti, baritone, and Olga Samaroff, pianist.

Chris Anderson, the popular baritone and voice instructor, reports a large enrollment this season, one of the largest, in fact, ever recorded by a private teacher in Chicago.

Arthur Olaf Andersen, the talented composer, has just completed a double chorus song, which will be performed at the Illinois pageant in Evanston, October 6, 7 and 8.

Herbert Miller, baritone, will be heard in a recital at the Wilmette Club, October 12. Gertrude Grosscup Perkins, soprano, sang with her usual success at the Hammond Woman's Club on September 18. R. D.

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Dear MUSICAL AMERICA:

The very latest is that Mary Garden intends at the end of three years to become a nun. This is food for an infinitude of musings, just the particular sort that rascals like you and me delight in—I might say that every one delights in.

Mind you, it is not reported that Mary Garden announces that she will enter a convent, or thinks she will, but that it is her "intention." This goes to prove the truth of a saying of a friend of mine, "Women have no thoughts—they have only intentions." So Mary Garden intends to enter a nunnery in three years, so she is said to have written to a friend in New York. Well, she will have to wear the veil for many a long year to expiate all the shocking things I have seen her do on the stage in the discharge of her artistic duties these past seasons. Supererogation would be a sheer impossibility to her all the rest of her days.

What can be the matter with Mary? "When the devil is sick, the devil a monk would be." I know the feeling. I often weary of deviltries and grow sick of soul. At such times I think how peaceful, how exalted, would be the religious life. I dream dreams of a purity unsung of poets and unattained of saints. St. Augustine's rise from the depths known by him to the corresponding heights which he attained would be to mine as a Darius Green's to a Wright brothers' flight. I should go down in history as the Saint of Saints. And then—another sinking of the heart, and I think, Pshaw! this is not religious aspiration; it is only the desire for a sensation I never felt before! I know that all my efforts, my asceticism and vigils will produce only a factitious sense of purity, of exaltation—that behind my religious self another self will stand and say, laughing in his sleeve, "You fraud!" Hopelessness comes over me again and I content myself as best I can with being what I am.

I wonder if that is the way it will be with Mary.

But what, then, is Mary? you ask. Where were your ears, man? Andrew Carnegie told us all a year or two ago, when the reporters met him as he came down the gangplank with the lady, after a return voyage frae Bonnie Scotland nae sae lang ago. At present Mary is devoting her spare time to religious study, being sure that she will end in a retreat. Oh, no, Mary Garden will never end in a retreat. If she goes into a nunnery she will go straight forward with banners flying. Her lexicon knows not "retreat." Her press agent would go to a neighboring monastery, connected with the nunnery by telephone.

Life must be entertaining and exciting—almost equal to motor speeding—to Miss Garden at the present time. From doing her utmost—and that is a good deal—to overthrow the rectitude of St. John, to meditating on the beatitudes and the Trinity—that is going some. From saying in tones of agonized passion (and fighting Oscar Hammerstein for the chance to do it)—but no, I cannot repeat those remarks she addressed to Jokaanon—to breathing next moment, "Blessed are the pure in heart"—well, it is too much for me, and what is too much for me is a lot.

One should not be frivolous about such things, though, as was the *New York World*, which had the deplorable levity to say that "From Salomé of the Seven Veils to a nun with only one is a big wriggle."

I wouldn't worry, if I were you, dear MUSICAL AMERICA, about losing Mary Garden from the operatic stage. She writes to a friend in New York, according to the above named paper, "I am spending all my

spare time studying the Roman Catholic religion, so as to fit myself to become a nun." Her spare time, mind you. But how much spare time does Mary Garden have? Paris is a busy town. What with strenuous operatic duties, three meals a day, seeing one's friends, and getting sufficient rest and exercise, there is not an alarming amount of time left to devote to the serious study of religion. I would myself engage, I give you my word on it, to live up to all the religion that could be learned by a famous opera singer in Paris in her spare hours. Desperately overworked as I am, keeping record of the moral gyrations of a distracted humanity, it frightens me not in the least to think of adding to my responsibilities a careful watch on the increase of Mary Garden's religion. Do not fear for Mary, that she may lose the happiness and the sunlight of this bright and smiling world. She is, it is true, studying religion in her spare hours, and intends to go into a nunnery in three years. But that's a pretty safe proposition, I think. Such wonderful and concentrated effort to renounce the world will win the admiration of all, but the best laid plans of mice and men—you know.

One thing bothers me. Mary in writing to her friend is reported to have said: "I am tired of all the pomp and vanity of this wicked world, and when my operatic career closes I will retire to a convent." If Mary is so awfully weary of the vanity of the world as to have come to that last extreme of entering a nunnery—if she has seen the beckoning light that lured the Saints to Paradise—how can she be willing to endure three more years of this awful weariness and vanity before stepping to the goal of her desire, when the matter lies wholly in her own hands and in her own conscience? It cannot be to amass a fortune for the security of her latter days. One does not need money in a nunnery. Moreover, poverty there becomes a virtue. Unless I know some good cause for this self-inflicted martyrdom I cannot bear to think of Mary patiently enduring this terrible weariness these three years, when heavenly peace is right at hand for the taking. My sympathies—and I am sure the sympathies of the world—will be with her during this remaining period of trial which she must endure. As to the question of conscience—well, different people have different gifts and powers; I wish I could postpone my conscience for three years.

Prince Mavrocordato is said to be still pursuing Miss Garden with the intention of marrying her. I can understand how a person might go into a nunnery, or even to jail, to escape bearing a name like that.

But the whole matter is beyond me. I do not know what to make of it—except "copy" for your printer.

The automobile "honk, honk," has found its way into the symphony at last. And this is not through Richard Strauss, as was expected, but through no other than Gustav Mahler. This is a pity, for it discredits the prophetic ability of a musical friend of mine. A number of us were coming out of a café one evening—I will not mention the hour—when we heard the most diabolical noise capable of being registered by the sensory nerves of the human ear. When we came to, we discovered that it was a new kind of automobile horn, which was a combination of fog horn, siren, and boiler factory all in one. "Don't let Richard Strauss hear that," called out one of our company, "or he will put it into the orchestra." And now Mahler has gone and done it. The "honk-honk" horn is said to have been introduced into his last symphony. The realism will be heightened by sprinkling gasoline about the floor of the hall just before the performance. The name of the symphony is not known, but it will probably be called the "Joy Ride" Symphony. Mr. Mahler has already planned a symphony to follow this. The orchestra will include an aeroplane propeller, this being the most fashionable noise now obtainable. All of which fulfills Emerson's dictum that modern art should take up science and commerce into its all-embracing arms. This new symphony marks a great advance over Mahler's Seventh, which calls for nothing of more unusual interest than a mandolin and a guitar.

Gustav Mahler, who will let us hear this Seventh Symphony of his this year, promises to give us the "Three Nocturnes" of Debussy, the last "Sirens," calling for a chorus of women's voices. The chorus doesn't sing words, but inchoate vocal noises. Sirens must not resort to anything so civilized as language. However, we accept naturally enough such expressions as *tra la la*, and perhaps this idea is

capable of expansion in the imaginative mind of the artist.

The American Indian has no words in many of his songs, or at most a word or two thrown into the middle of a song as a clue to its meaning. Walt Whitman somewhere asks, concerning the savage red man, whether he has not yet caught up with civilization, or is "past it and mastering it." The coincidence of method of Debussy and the Indian makes this a less foolish question than some persons may have thought it to be.

As a matter of fact, I heard the "Three Nocturnes" in Boston a year ago, and found the wordless singing one of the most effective and satisfactory features of these curious works. "Clouds" and "Festivities" are the other two. For the most part they are so transcendently impressionistic as to appeal only to the most remote and mystical sensibilities of the subjective consciousness.

I see that you are actually to hear in New York a composition of Hans Pfitzner. Well, well, the world moves. Gustav Mahler will give his Overture to "The Little Christ Elf." I am patiently awaiting the day when this composer's operas, "Der Arme Heinrich" and "Die Rose vom Liebgarten," will become known to Americans; also his music to Ibsen's "Fest auf Solhaug."

The trouble with Pfitzner's music is that it is neither pretty, nor sensuous, nor sensual, nor ear-storming, nor any of the things that are in vogue nowadays. It is, however, both dramatic and spiritual. The old world must roll around a little before it will know what Hans Pfitzner has been up to all these years.

Maurice Ravel, whose music is the cause

of much discussion nowadays, is a composer whose position in the musical world bears some analogy to that occupied by Pfitzner. Not writing for the stage, however, he is snowed under by Debussy. Pfitzner, not producing tonal cataclysms, but only musical thoughts, is snowed under by Strauss. Both these younger composers repudiate a mere sensuous beauty, to the disadvantage of their popular success. Ravel has the advantage of being a product of the modern French school, which is more fashionable to talk about than the German. Pfitzner has much to contend against in the world of modern music, in view of his Teutonic environment and the nature of that German music which is fashionable to-day. There is much in Pfitzner that lifts him out of the Teutonic rut. He was, in fact, born in Russia, where he spent his early life. His father was a conductor in Moscow, and Hans lived, slept and ate—orchestra. He was mad over it. What his musical madness may mean to the world is still a debatable question. Anyway, he ought to be heard.

I am wondering what can be the point of this joke which I read recently in one of the papers of your city. Pittsburgh, it is true, boasts about as much smoke and flame as the nether regions, but socially it is certainly unimpeachable; I have always been very well received there.

It appears that Theodore Kremer, the noted and inexhaustible melodramatist, recently launched his new melodrama, "The King of the Bigamists," in Pittsburgh.

"Why choose Pittsburgh for a premiere?" he was asked.

"No town is more suitable," replied Mr. Kremer. "I don't expect to visit the Smoky City in the near future."

Your MEFISTO.

BOSTON SINGERS ON A SUMMER-TIME FROLIC



Percy F. Hunt and John E. Daniels in Disguise

BOSTON, Oct. 4.—John E. Daniels, the tenor of the Harvard Church, Brookline, and of the Elliot Quartet, of this city, has returned from Maine, where he spent a portion of the Summer with Percy F. Hunt, one of the members of the faculty of the New England Conservatory of Music, in the vocal department, at the latter's beautiful farm at North Whitefield. Mr. and Mrs. Hunt entertained a number of other musical people during the Summer, including Josephine Knight, soprano, and Adelaide Griggs, contralto of the Elliot Quartet.

The accompanying picture was taken just before a very interesting tennis match, and shows Mr. Hunt on the left and Mr. Daniels on the right, in attractive and rather unique costume. It is understood that Mr. Daniels and Mr. Hunt had as opponents in the match two very attractive young women, who were attired in equally unusual costumes. They insist, however, that there is no picture in existence of their opponents.

Mr. Daniels was born in Scotland, and has given much attention to the singing of Scotch songs. He was one of the soloists at the recent convention of the Royal Clan of the Order of Scottish Clans, at Manchester, N. H., and was accorded an ova-

tion after having sung his first number. Mr. Daniels has been a resident of Boston for the past ten years, and has taken a prominent place in the musical life of the city. He has a most agreeable voice, and is a thorough musician. He will be heard in many concerts and recitals during the coming season, and will also devote some of his time to teaching.

D. L. L.

CARUSO PRICES SOAR

Tenor's Berlin Royal Opera Engagement Causes Advance in Rates

BERLIN, Oct. 1.—Berlin operagoers are working themselves into their usual frenzy over Caruso's three-day engagement at the Royal Opera, October 19, 21 and 23, when he will be heard respectively in "Carmen," "La Bohème" and "Bajazzi," with Emmy Destinn in the leading soprano rôles. To recoup itself for the fancy salary Caruso requires the Kaiser's operatic management has raised the prices to an altogether unprecedented height. Box seats will cost \$10 and \$7.50 apiece, parquet and first balcony \$6, second balcony \$4.50, third balcony \$3, fourth balcony \$1.50, standing room immediately adjacent to the roof, seventy-five cents.

Theodore Spiering, the American violinist, who has been engaged as concertmaster of the New York Philharmonic Orchestra, gave his farewell concert to-night with the Berlin Philharmonic Orchestra before his departure for America next week. He received an enthusiastic ovation from his admirers of the local musical fraternity.

Boston Symphony Orchestra to Play in Baltimore

BALTIMORE, Oct. 4.—The Boston Symphony Orchestra, Max Fiedler, conductor, will give five concerts at the Lyric, with Mme. Sembrich, Mme. Schumann-Heink, Serge Rachmaninoff and Mischa Elman as soloists. The dates are November 10, December 8, January 12, March 23 and February 22. The February concert will be given on Tuesday evening instead of Wednesday evening, as usual. W. J. R.

Sam Franko Home with Decoration

Sam Franko, the orchestra conductor, was a passenger on the S. S. *George Washington*, which arrived in New York on Sunday. He brought the gold medal of arts and sciences presented to him by the Duke and Duchess of Sondershausen, who invited him to conduct the orchestra in the Royal Theater.

Bremen will hear a complete Mozart cycle and a complete Wagner cycle, with the single exception of "Parsifal," at its Municipal Opera this season.

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Statue of Hans Sachs, the Poet-Bootmaker and the Central Figure in Wagner's "Die Meistersinger"—The Memorial Stands in Nuremberg.



Hans Sachs's Home (on the Right of the Arch)—The Open, Pointed Window on the Ground Floor Looks Out from His Workshop

NUREMBERG, Oct. 1.—Memories of "Die Meistersinger" haunt the musical visitor in Nuremberg, and he finds himself unconsciously whistling motifs from the opera as he wanders through the quaint historical old streets of the town.

The Church of Saint Catherine, the erstwhile school of the mastersingers, is still in a state of good preservation. For a modest tip the caretaker, who lives across the court, opens the door of the church to the visitor. The place is at present the repository of numerous plaster casts, the replicas of original sculptures in different parts of the town. One places one's self at the side of the church opposite the entrance door, and by a strong effort of the imagination the plaster casts are made to disappear and one has before him the stage setting of the first act in "Die Meistersinger."

Five minutes' walk across the Heu Brücke and the Spital Brücke, which span the two branches of the sluggish Pegnitz, and across the intervening island, brings one to Hans Sachs's house, in the Hans Sachs Gasse. At the rear of the house the old workshop, with its pointed window looking out into the narrow street, is still to be seen. The house over the arch in the picture has been added since the death of the shoemaker-poet, whose garden used to occupy this site. During the Summer months he plied his trade in the garden.

Last February the otherwise sober Pegnitz went on a rampage. Besides overflowing all the rest of the lower town to the

height of five or six feet, it made great havoc down the narrow street where the Sachs house is located, entering the shop of the master, overturning the clay figure which now sits behind the work bench in place of the original, and making merry to a quite discouraging extent among the tools, pictures and other belongings of the shoemaker. The water reached nearly to the top of the little pointed window of the shop. The damage has been repaired as far as possible, but many of the objects of interest are still mouldy and the shop has a musty odor that has not quite dried out yet. The caretaker remarked, rather pathetically, that, though the old houses in Nuremberg might be very interesting for visitors, as dwelling places they hardly come up to the modern standard.

EDWIN HUGHES.

Tina Lerner's Interesting Répertoire

Already Tina Lerner's season is so shaping itself that a period of activity is assured from the opening of the young pianist's season at the Worcester Festival until late in the season. Miss Lerner has taken particular pains in arranging her repertoire for this season, and her programs will contain a number of novelties. One composition that she will play is the Godowsky arrangement of Henselt's "If I Were a Bird," new to America in this form. The "Perpetual Motion" of Weber and several Chopin studies—particularly the Étude in Thirds, arranged for the left hand, will likewise be features. Several Chopin programs have been specially ar-

anged for the Chopin Centenary, and they include both the Chopin Concertos. Miss Lerner will likewise play the Brahms F Minor Sonata, the Schumann F Sharp Minor and the Schubert A Minor Sonatas, among others.

FOLLY TO STUDY ABROAD, SAYS SCHUMANN-HEINK

Prima Donna Thinks Prospective Musicians Should Seek Their Training in America

MILWAUKEE, Wis., Oct. 4.—That it is high time that America got over the idea of "kow-towing" to Europe, particularly in the development of art, and especially in music, was the view expressed by Mme. Schumann-Heink during her recent visit to Milwaukee, when she sang at the dedication of the city's new \$500,000 Auditorium. The great singer spoke in strong terms of the folly of American parents who send fledgeling daughters abroad to study music, when they could be better taught in their home country at much less expense.

"It is really pitiful the way poor, hard-working parents will save and deny themselves for years in order that an ambitious daughter may be sent to Germany or some other foreign country to study under foreign masters," said Mme. Schumann-Heink. "In Europe the idea prevails that Americans are made of money, and the ways they have of getting it from you are legion. Many of the girls who go abroad to study have no voices to begin with, and if their masters there were honest they would tell them so and send them back home. I feel so strongly about championing American musical training and a proper appreciation of American composers that I often think that the stork must have made a mistake when he dropped me in Germany."

M. N. S.

MILWAUKEE'S AUDITORIUM

Acoustics in New \$500,000 Building Found to Be Satisfactory

MILWAUKEE, Wis., Oct. 4.—That the acoustics of Milwaukee's new \$500,000 Auditorium are entirely satisfactory is the opinion of all the leading musicians who took part in the exercises held in the big structure during dedication week. The report got abroad in some manner that a disagreeable echo seemed to interfere, but indications are that this is only evident when the main hall is but partly filled.

Walter Bishop, one of the best known Milwaukee musicians, president of the Arion Musical Club, says that from his experience on the stage of the big structure, and from the remarks that he has heard from members of the various orchestras that have gathered in the great main hall, he is inclined to the belief that the Auditorium is one of the best in the country.

"The echo which is apparent when rehearsals are held in the empty house is not perceptible at all when the seats are filled," said Mr. Bishop. "The large seating capacity will make it possible for prices to be lowered for fine musical entertainments to a point where they will be within the reach of the middle classes. In this way musical culture will be extended largely in Milwaukee."

M. N. S.

Dr. William Harper Weds

APPLETON, Wis., Oct. 2.—Dr. William Harper, noted basso, dean of the Conservatory of Music at Lawrence College, was married recently to Miss Emma Peabody, daughter of the late George F. Peabody, wealthy business man and philanthropist of Appleton. Just before his death Mr. Peabody presented \$25,000 to Lawrence

College for the erection of a new building to be used by the conservatory of music and to be known as "Peabody Hall." M. N. S.

The Misses Sassard to Return Soon

The Misses Sassard, well-known duetists, favorites of New York, Paris and London society, expect to return to America the middle of October. They will start on a Southern tour immediately upon their arrival, beginning at Indianapolis, where they have been engaged by the Männerchor. Later on they will be heard in New York.

Gustav Mahler's version of Weber's "Three Pintos" was produced at Hanover recently.

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TELLS OF NEW FRENCH SCHOOL OF ORGANISTS

William C. Carl Brings Back Budget of News Regarding Their Latest Achievements

Organists in this country will be interested in a budget of news concerning the new school of French organists which is making its influence felt throughout Europe, brought back to America by William C. Carl, who spent the Summer abroad.

One of the leaders in this movement is Joseph Bonnet, organist of St. Eustache, in Paris, and a virtuoso who may be introduced to American audiences later this season. He is a first prize Conservatoire pupil, and is at present concertizing through Europe. He is a pupil of Alexandre Guilmant, and his compositions are said to rank high. One of these, "Air and Concert Variations," is described as especially brilliant.

Another first prize Conservatoire pupil who is winning recognition is Georges Jacob, organist of St. Louis d'Antin, whose compositions are becoming popular.

Charles Marie Widor, identified with the Church of St. Sulpice, continues to produce new works for the organ, and another younger composer and virtuoso is Henri D'Allier, teacher of harmony at the Conservatoire and organist of Madelliane, where he has succeeded Fauré, Dubois and Saint-Saëns, respectively.

Eugen Gigout, organist of St. Augustin, is a remarkable performer, of whose work Mr. Carl speaks enthusiastically. His improvisations are said to be of a noteworthy nature. One of his feats is the performance of a thirty-minute mass, made up entirely of improvisation on a simple theme.

Two new organ symphonies have come from the prolific pen of Louis Vierne, the almost blind organist of Notre Dame, another first prize pupil of Guilmant and an exceptionally fine performer.

The Carl Rosa Company's season of opera in English at Covent Garden, London, opens on October 18. "Louise" in the vernacular is promised.

NEW METROPOLITAN DIRECTOR

Signor Tanara, Formerly of the Manhattan, Engaged as Orchestral Conductor



SIGNOR TANARA

Signor Tanara is one of the new conductors of the Metropolitan Opera Company, who recently arrived in New York. He is credited with considerable ability in the directing of Italian opera. He has been heard before in New York, having been at the Manhattan Opera House during its first season. Campanini's towering presence prevented him from being seen or heard much.

SAN FRANCISCO MALE CHORUS MAKES PLANS

Loring Club, Which Ranks Among the Best Male Chorus, Announces Its Concerts

SAN FRANCISCO, Oct. 2.—The Loring Club, in issuing its announcements for the thirty-third season, the opening concert of which is set for Tuesday evening, October 12, in Christian Science Hall, shows that its managing committee and advisory board are adhering to its highest standard. For the coming season four concerts are planned, respectively, in October, December, March and May, and for these programs are now outlined containing some of the best and also some of the most recent compositions for male voices with orchestra, with piano and unaccompanied.

It is now formally announced that Wallace A. Sabin has accepted the directorship of the club, and on this the club is to be congratulated, for Mr. Sabin has not only established his claim to be recognized as a musician of the best type, but is unexcelled as a practical director.

The Loring Club ranks in the first half-dozen men's choruses in the United States, and the standard of these, the best male voice organizations of this country, is not excelled by any similar European club. The Loring Club has reached a stage of efficiency where the difficulties of a composition do not have to be considered by the committee and the advisory board when arranging the program, so that San Franciscans have the opportunity of hearing male voice music of the highest type.

The concert of October 12 contains a number of compositions to be heard by a San Francisco audience for the first time. Prominent among these is a cycle of "Songs of the Sea" by the well-known English musician Sir Charles Villiers Stanford. This composition is for chorus of male voices with baritone solo, and was a brilliant success when first produced at the Leeds Festival of 1904. In this work the solo has been entrusted to John Carrington, and the accompaniment will be furnished by piano, organ and orchestra.

Another novelty of great interest is Kremser's chorus for two choirs of men's

voices, "Thro' Whispering Boughs." G. W. Chadwick's "Lo, Now Night Shadows" occupies a place of honor on the program, which also includes "The Vintage Song" from Mendelssohn's unfinished opera "The Lorelei."

The club on this evening will also render Arthur Sullivan's "The Long Day Closes," and John Hyatt Brewer's "Break, Break," which without doubt are included in the programs as an "In Memoriam" thought of the late director, W. C. Stadfelt, who served the club so long, and who was personally popular with all the members.

The pianist will be Frederick Maurer, Jr., and Wallace A. Sabin will direct the concert.

VAN HOOSE'S SUCCESS

American Tenor Becomes a Favorite at the Mainz Opera

BERLIN, Sept. 14.—Although having been in Germany but one year, Ellison Van Hoose, the American tenor, has made remarkable progress. Last Winter he sang at the famous Gewandhaus Concerts in Leipzig, under Nikisch. He sang a number of "guest" engagements in opera in different cities, and the directors at Mainz engaged him for two years at the opera there after hearing him in one of the other cities. Last May he sang as "guest" at the Royal operas at Copenhagen and Stockholm as Rudolph in "Bohème," Rhadames in "Aida," Lohengrin, Alfred in "Traviata," Faust, and Romeo in "Romeo et Juliette" with such great success that he is wanted in those cities again next Spring.

At Mainz he made his debut on last Saturday, the 11th, as Lionel in "Martha."

L. J. P.

Triumphs as "Violetta" in Paris

PARIS, Oct. 1.—The feature of a gala performance of "La Traviata" at the Opéra to-night was the singing of May Schieder, of New York, who achieved a triumph as Violetta.

The rôle in which Emmy Destinn began her Fall engagement at the Berlin Royal Opera House was *Carmen*, with which she has made a great success there.

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SCHUMANN-HEINK

ECHOES OF MUSIC ABROAD

**Carreno on the Eve of Departure for Her American Tour—
Richard Strauss's Programs for Berlin Symphony Concerts
—De Pachmann and Rosenthal London's First Pianists Before
New York Season Gets Under Way—Isadora Duncan Takes
a "Palazzo" in Venice—American Basso to Sing in Brussels
—Thomas Beecham Will Give English Composers a Chance
in Mid-Winter Season of Opera in London—Maria Gay to
See Active Service in the English Provinces.**

NEXT Thursday Teresa Carreño will sail from Hamburg on the new Hamburg-American liner *Cincinnati*, due in New York, after a ten days' voyage, on October 24, which spells the early opening of a tour that will scarcely be completed before the season of 1909-10 has gone where all brilliant music seasons go.

The great Venezuelan of American citizenship and universal magnetism spent the Summer months with her family in an ideally situated villa near Berchtesgaden, one of the most beautiful spots in the picturesque Salzkammergut. Letters recently received by New York friends indicate that she is in the best of health and typical Carreño spirits for her transcontinental tournee.

* * *

ON Tuesday Richard Strauss was scheduled to begin his second season as conductor of the ten pairs of subscription symphony concerts given during the Winter months at the Berlin Royal Opera House. This opening program was made up of the "Turandot" Overture, Haydn's Symphony in D Major, Mozart's in G Minor and Beethoven's Fifth.

For the remaining concerts this scheme has been arranged: October 18, three parts of Berlioz's "Roméo," Wagner's "Tannhäuser" Overture and Liszt's "Faust" Symphony; November 5, Gernsheim's Third Symphony (new), Bach's Brandenburg Concerto, No. 2, Beethoven's Symphony in A; December 3, Mahler's First Symphony (first time in Berlin), Quartet Fugue by Beethoven, Nonette for Wind Instruments by Spohr, Beethoven's Third "Leonore" Overture; December 17, Overture to Weber's "Oberon," Hochberg's Symphony in F minor (new), Beethoven's "Eroica"; January 21, Haydn's Symphony in G Major, "Hochzeitsreigen" (five waltzes) by A. Ritter (new), the "Harvest Festival" from the "Moloch" of Max Schillings, a Brahms symphony and Berlioz's "Benvenuto Cellini" Overture; February 22, Beethoven's "Egmont" Overture, Strauss's "Don Quixote," Schubert's Symphony in C major; March 9, Cherubini's "Water-Carrier" Overture, Tchaikowsky's "Symphony Pathétique," Beethoven's Eighth Symphony, Liszt's "Les Préludes"; March 22, Bruckner's Fourth Symphony in E flat, Strauss's "Don Juan," Mozart's "Jupiter" Symphony; March 26, as the season's wind-up, Schumann's Symphony in B flat, and, to maintain long established tradition respecting the last concert in the series, Beethoven's immortal Ninth.

It is interesting to note that Tchaikowsky's "Pathétique" Symphony, which has been Arthur Nikisch's special parade piece so long that it is now identified pre-eminently with his name, has been annexed by Strauss and placed in the repertoire of the Royal Opera Symphony Concerts for the first time in their history. For the rest, while no complaint can be made that Weingartner's beloved classics are being neglected, Strauss has made combinations in some of his programs that would have made his predecessor, of program-purity genius, squirm in anguish. Again this year soloists are to be inconspicuous by their absence.

Arthur Nikisch and the Philharmonic Orchestra, on the other hand, will have soloists at nine of the ten concerts in their annual series, and among these will be Harold Bauer—his first appearance with Nikisch in Berlin. Ferruccio Busoni and Conrad Anson are the other pianists engaged. The violinists will be Eugène Ysaye, Stefi Geyer, Carl Flesch, Bronislaw Huberman. The season's formal opening, with Johannes Messchaert, the Dutch baritone, as soloist, will be made next Monday evening, following the usual public "Probe"

at twelve o'clock on Sunday. At the tenth concert Max Schillings's "Glockenlieder," postponed from last season, will be given, with Ludwig Hess as soloist. Besides the Elgar Symphony and the Rachmaninoff Symphony in E Minor previously named as novelties, there will be a new set of Variations with Fugue, by Wilhelm Berger.

The Blüthner Orchestra, which will give five "Symphonic Music Evenings" under the direction of Josef Stransky, of Hamburg, will have Alexander Petschnikoff,

"Münchener," and the Tuesday and Wednesday "Pops" at the same place, with the same Philharmonic Orchestra, under Dr. Kunwald's baton, and the same convenient tables, all for nineteen cents!

* * *

TO Vladimir de Pachmann fell the first piano recital of what London calls its Autumn season. At Queen's Hall the other day the eccentric Russian presented a program principally noteworthy for its familiar hallmarks. Two little novelties strayed into the program as if by mistake; they were two waltzes, opus 10, Nos. 8 and 9, by one Imboden. Apart from that the old, reliable Pachmann pieces were out in full force—the Weber-Henselt Rondo Brilliant, op. 62, and Mendelssohn Songs Without Words (excepting those the pianist supplied), and, of course, Chopin preludes, études, mazurkas, waltzes. Schumann's Sonata in G minor headed the program, and Liszt's Second Rhapsody was stowed away somewhere. And he dallied for a while with the Chopin Fantasy in F minor. But doubtless most of the program was Pachmann.

Next week, at the same hall, Moriz Rosenthal will give one of the programs he had all ready for the American tour he has cancelled. It contains Beethoven's Sonata

calls "a ravishing evening of dances." We are told that "it was a fairy-like spectacle to see the eminent ballerina"—what Miss Duncan afterward thought and felt when she saw herself in type as a ballerina is not on record—"interpreting, with M. Nijinsky, a choreographic sketch entitled 'Orpheus in the Elysian Fields.' Later the two artists improvised, before the charmed eyes of the guests, a series of dances of the most poetic fantasy."

* * *

GRADUALLY European impresarios are beginning to cultivate young American men singers on the same scale on which they have been "growing" American prima donnas of late years for ultimate home consumption. Directors Kufferath and Guidé, who already have Robert Moore, an American baritone, in their company, have just engaged a basso named Henry Weldon for the Théâtre de la Monnaie. Commenting on the announcement, *Le Monde Artiste* observes that "it is to-day almost a *brevet* in itself to hail from Mary Garden's country."

* * *

GERMAN tenors wish they were Italian tenors only when they withdraw their gaze from the sublime region of Walhalla long enough to examine the figures on their contracts. Then where, O where, is the Siegfried who would not gladly apply the magic power of his ring, were it more than a mere property ring, to his vocal cords and transform himself into an emotional Italian tenor, holding high C's while time and tide, in the form of conductor and orchestra, patiently wait his pleasure—or his breath?

When Caruso sings at the Berlin Royal Opera this month he will be paid as much for three performances as Carl Burrian will receive for thirty at the Dresden Court Opera. Burrian is receiving congratulations on all sides over his new Dresden contract; yet by its terms he is to receive only \$250 a night, which to our blasé conception of tenors in four figures seems extremely modest. It is probably about half of his New York nightly salary. But he is willing to work hard and he wants the management to let him, so he has stipulated that he be given at least forty appearances in the course of the year before and after his annual absence of three months at the Metropolitan.

* * *

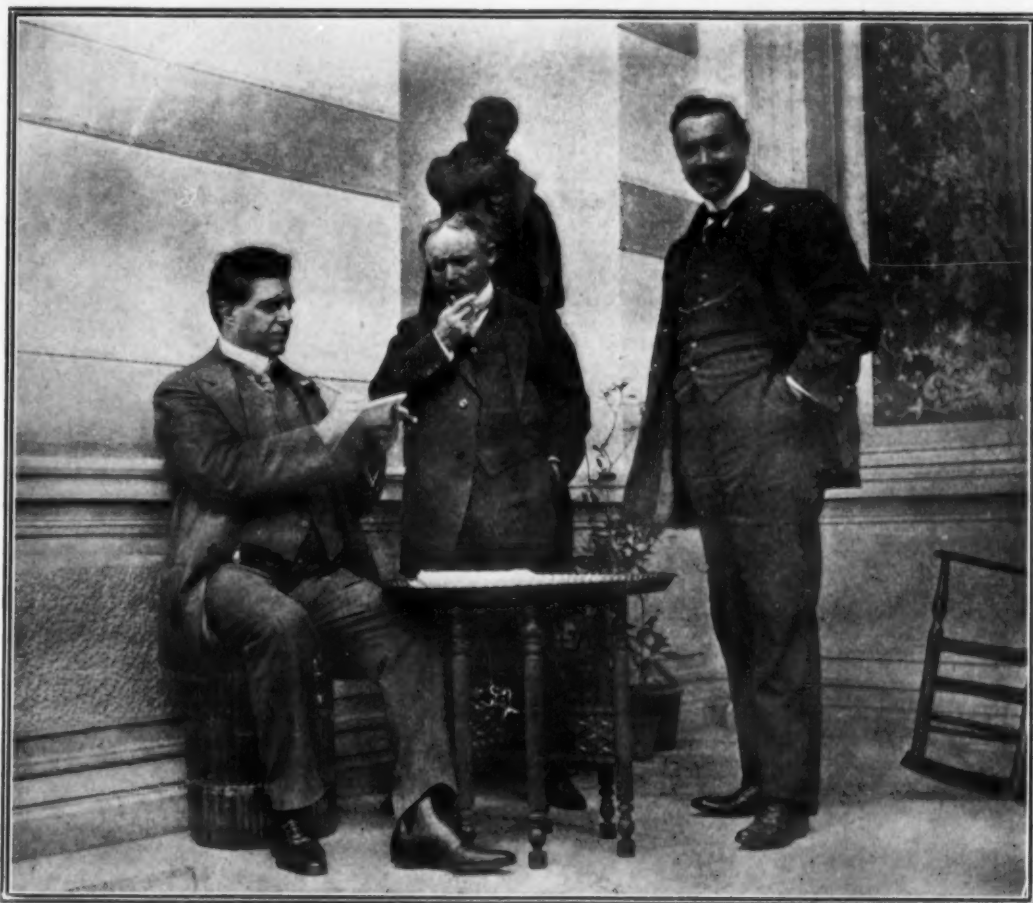
THOUGH Covent Garden, after two mid-Winter seasons, apparently successful, has decided not to tempt Fate this Winter, London will not be entirely deprived of opera during the long interval between the Carl Rosa Company's month, which ends the middle of November, and the April opening of the next "grand" season, for in January Thomas Beecham is going to turn impresario at His Majesty's Theater. There he will mount "Continental successes, past and present, besides producing English operas that have not yet faced the ordeal of criticism."

This musical son of the third richest man in England plans to feed the Mozart-hungry—who but for one or two performances of "Don Juan" were entirely neglected by the Covent Garden directors last Spring and Summer—by producing in an adequate manner such works as "Il Flauto Magico" and "Il Seraglio." Home industry, according to the London *Morning Advertiser*, will be recognized and encouraged by the promised productions of Forsyth's "Cinderella," Joseph Holbrooke's "Dylan" and Fritz Delius's "Village Romeo and Juliet." Among the "Continental successes" scheduled are Leroux's "Le Chemineau," Massenet's "Le Jongleur de Notre Dame," Moussorgsky's "Boris Godounoff" and Tchaikowsky's "La Pique Dame."

Perhaps the curious might be able to find some connection between this announcement and the \$1,500,000 donation guaranteed by Mr. Beecham's father a few weeks ago for the promotion of a national opera scheme.

Apropos of Frederick Delius, this composer, whose apparent denunciation of Strauss as "dished-up Wagner" and similarly complimentary comments regarding other contemporaries were quoted in these columns a few weeks ago, has learned that a spirit of facetiousness cannot always be translated accurately in cold, hard type. He has written to the editor of *Musical Opinion*, in which the interview appeared, protesting that when he met Gerald Cumberland he had not the least suspicion that

[Continued on next page]



CELEBRITIES AT LOUIS LOMBARD'S CASTLE

Reading from left to right: Pietro Mascagni, the composer; Louis Lombard, the violinist and composer, who made a fortune in Wall street, and Sonzogno, the well-known Italian music publisher. The photograph here reproduced was taken at Mr. Lombard's palatial home, Trevano Castle, at Lugano, Switzerland. Just when the Romans were settling down to a sense of security in the prospect of a good opera season the newly appointed conductor, Mascagni, upset all their hopes the other day by impulsively resigning his position.

Ottile Metzger, Rudolph Hofbauer, Ludwig Hess and Frieda Kwast-Hodapp for its soloists at these concerts. Jean Sibelius's Third Symphony, Sgambati's Symphony in D Major and—if not anticipated by the Royal Opera Symphony concerts—Mahler's First Symphony will be novelties.

This orchestra, with the energetic Oskar Fried at the helm, will also give six concerts in Blüthner Saal, under the auspices of the Berlin Society of Music Friends, which will have two additional concerts in the Philharmonie with the Philharmonic Orchestra and the Stern Choral Society, likewise under Fried's direction, the principal works to be Verdi's "Requiem" and Beethoven's "Choral" Symphony. Josef Lhévinne, the Russian pianist, who is now residing in Berlin; Sergius Koussewitzky, the Russian contra-bass virtuoso; Johannes Messchaert, Michael Press, violinist, and three singers of local repute—Tilly Cahn-bley-Hinken, Else Schünemann and Jacques Urlus—are the assisting artists enlisted.

Then, to supplement this range of orchestral concerts, the Berliner will have his Sunday evening popular concerts at the Philharmonie, where he pays a mark for a seat anywhere in the auditorium, with a table in front of him for his "Pilsener" or

in F sharp, op. 78; Chopin's Sonata in B minor, Brahms's Variations on a Theme by Paganini, his own "Papillons" and his own "Humoresque and Fugato" on themes by Johann Strauss—a list at once like and unlike Rosenthal.

* * *

FOR the first time in her career Isadora Duncan has taken unto herself a partner in art. When she decided to inject a masculine element into her programs of interpretative dancing she took note of the Russian ballet corps that had all Paris by the ears—and eyes—last Spring, and her choice fell upon the nimblest of them all, M. Nijinsky; or perhaps it was the other way around, and that when she saw Nijinsky she decided a masculine element could supplement her own work in a scene she was working out in her head.

Miss Duncan, who is now in America, has given up her home in Paris. She spent September saturating herself with Venetian atmosphere—and probably having her troubles with the mosquitoes that dispute precedence with poetic exaltation on the canals. By way of a formal opening of the salons of the Palazzo Balbi, she invited an illustrious assemblage to what an Italian correspondent of *Le Monde Artiste*

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he was being interviewed. "The opinions that he attributes to me are so intermixed with things that I am quite certain I did not say, and their meaning is so exaggerated by the light in which they are made to appear, that I must disown any responsibility for the whole article. I should like at the same time to protest against the fashion of interviewing as here practised."

Mr. Cumberland, who says he has independent witnesses to verify his version of the conversation, deftly offers Delius the retort courteous: "If I had waited until Mr. Delius's death there might have been reason in protesting 'against the fashion of interviewing as here practised,' for after death one cannot correct any errors of statement. But, fortunately for the world of music, Mr. Delius is still alive."

BEFORE sailing for America for his first "encore" tour of this country, Mischa Elman, the young Russian violinist, will play in twelve European cities. Berlin, Hamburg, Breslau, Cologne, Munich, Vienna, Prague, Copenhagen, Brussels, Paris, Dresden and Frankfurt-on-the-Main, in the order named, are to be the favored ones.

THE project to erect a statue of Beethoven in Paris brings to mind the rather singular fact that among all the hosts of statues in the French capital only about half a dozen are those of musicians. There is Berlioz in the garden of the Place Vintimille, near the Moulin Rouge; Chopin, in the Parc Monceau, and again at the Luxembourg, while both Gounod and Ambroise Thomas also adorn the Parc Monceau; César Franck is in the Square Sainte Clotilde, and Benjamin Godard, in the Avenue Henri-Martin. There is also a statue of Bizet, but not many visitors to Paris see it. It is in the smoking-room of the Opéra Comique.

It is hoped that when the recently organized Society for Commemorating the Great Forgotten (L'Association Commémorative des Grands Oubliés) has tired of setting up statues of Adam and Eve, the man who invented the corkscrew and other worthies of more or less remote interest, it will become serious in its aims and turn its attention to the neglected masters of music.

NO longer a member of the Metropolitan Opera Company, Maria Gay will sing to English instead of American audiences this Winter. This Spanish contralto, who strengthened the Castellano Italian Opera Company's efforts to get more than the mere overflow of Covent Garden's public in the early Summer, is the newest recruit to the Moody-Manners Company, which

has now begun its all-season tour of the English provinces. She made her first appearance under these auspices at Birmingham a week or so ago as *Carmen* and *Ortrud*. The leading women of Charles Manners's organization now are Zélie de Lus-san and Mme. Gay, for mezzo-soprano and contralto rôles, and Fanny Moody, Clementine de Vere-Sapio and Beatrice La Palme as sopranos.

It doubtless surprised Mme. Gay that her New York audiences took her much more seriously as an artist as a rich-voiced *Dame Quickly* in "Falstaff" than as the *Carmen* that had spread her fame, or notoriety, throughout the length and breadth of Europe before she came here.

THE widow of Anton Rubinstein is seriously ill at her home in Rome. Her condition, so run the dispatches, is causing her friends great anxiety. Since the death of the noblest Russian of them all, the pianist of gigantic art stature, on November 20, 1894, Mme. Rubinstein has lived almost uninterruptedly in Italy. Only once has she gone back to St. Petersburg. That was four years ago, when "Néron" was revived there at the Imperial Opera, and then she made but a brief visit. Born Vera Tschoukanoff, she was a member of an aristocratic family of the Caucasus; from her marriage with Rubinstein three children were born, two sons and a daughter.

J. L. H.

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Herwegh von Ende, well known as a teacher of the violin through the excellent playing of his pupil, Samuel Kotlarsky, who was on tour with Caruso in this country, has had such a great increase in his work in the past year that he has opened a school for violin study exclusively. In this new school, situated at No. 58 West Ninetieth street, Mr. von Ende will have the assistance of J. Frank Rice, William Small, Don Morrison, Ford Hummel and Samuel Saron. Mr. von Ende himself will take charge of the advanced classes, the ensemble and theoretical work and the general supervision of the school.

Owing to the thorough work of Mr. von Ende in past years great interest attaches to the course of study through which his pupils are put. In the prospectus of the school this is announced as follows:

GRADE I.

Foundation Exercises: Dancila, DeBeriot, Ries and Sevcik methods.

Etudes: Wohlfahrt, Langhans, Dancila, Kayser, (Book I) Ries, Playel duos and Ries Scales.

Compositions: Weiss, Dancila, Ries, Sitt, Bohm, Borowski, Grunwald, Hering, Reinecke.

GRADE II.

Study of Second to Seventh Positions: DeBeriot, Ries.

Etudes: Wohlfahrt, Kayser (Books II and III) Mazas and Dont.

Velocity Exercises: Dancila, Meerts and Casorti Bowing Exercises, Schradieck Scales.

Compositions: Pancela, Alard, Singelee, Accolay, Seitz, Viotti, Danbe, Jensen, Nesvadba, Mendelssohn, Warner, Weber, Bohm.

Duos: Wohlfahrt and Mazas.

GRADE III.

Scale Studies: Halir. Scale Studies in Thirds: Wilhelm.

Etudes: Kreutzer, Mazas, Fiorillo.

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Duos: Viotti.

Sonatas: Haydn.



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Sonatas: Haendel and Mozart.

Concertos: DeBeriot, Leclair, Mozart, Molique.

Compositions: Viouxemps, Alard, Wieniawski.

Duos: Spohr.

GRADE V.
Double Stop Exercises: Sevcik.
Etudes: Mazas, Gaviniès, Wieniawski, Leonard.
Sonatas: Beethoven, Corelli.
Concertos: Spohr, Viouxemps, Wieniawski, Mendelssohn.

GRADE VI.

Sonatas: Tartini, Bach, Reger.
Caprices: Paganini, Wieniawski.
Concertos: Bruch, Ernst, Paganini, Beethoven.
Tschaukowsky, Brahms.

N. B.—Various compositions besides the above mentioned are used as may be required.

The curriculum also contains a thorough course of study of the earlier sonata forms as arranged by David with piano accompaniment in his High School of Violin Playing.

Aside from the lessons in violin playing, instruction may be had in classes as follows: Technic (scales and exercises), Bach Sonatas, Interpretation, String Quartet, Harmony, Violin Choir, Ensemble Classes for Beginners, History of Music, Lectures. The usual faculty and pupils' recitals will be given twice a month.

KOUSNIETZOFF COMING HERE

Not a Sneeze, but an Opera Singer—May Appear at the Metropolitan

Mlle. Maria Kousnietzoff, of the Imperial Opera in St. Petersburg, is to sing at the Metropolitan Opera House during January, according to dispatches from Paris. When asked about it, Mr. Dippel said:

"I am surprised to hear that this report has been published, as nothing definite has been arranged. It is possible that Mlle. Kousnietzoff may sing here."

Mlle. Kousnietzoff was heard at the Paris Opera last season in *Thais*, *Romeo et Juliette*, and *Faust*, following the engagement of Mary Garden in these parts. She is a very beautiful woman. At present she is singing in St. Petersburg. She is engaged at the Opera there until January, when she will come to New York, if present plans are carried through, after which she returns to make her début at the Paris Opera Comique in *Manon*. She will also sing *Snégourochka* and *La Traviata* there, and then goes to Covent Garden in London for the "grand season."

Blanche Marchesi on the Way

LONDON, Oct. 1.—Mme. Blanche Marchesi left on Thursday from Liverpool for Montreal by the White Star liner *Megantic*. She will give a concert immediately upon her arrival in Montreal, and will subsequently make a tour of the United States, visiting more than a hundred towns. She is due to sing in New York early in November.

Cilea, the Italian composer, whose "Adrienne Lecouvreur" was given at the Metropolitan in Conried's last season, is completing a new opera, "The Mad Marriage."

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PRIZES FOR SONATA COMPOSITIONS

W. W. Cobbett, Wealthy Englishman, Shows His Interest in Music in Practical Form

LONDON, Sept. 24.—As competitions are now exciting so much interest, not only in America but also in Europe, I thought it would interest readers of *MUSICAL AMERICA* to know something of W. W. Cobbett, the gentleman who is offering prizes for violin and pianoforte sonatas in a competition which is international and therefore open to American composers.

When I called on Mr. Cobbett at his home, No. 52 Circus Road, St. John's Wood, I was first met by a friendly Chow dog in the garden and immediately decided that I should like his master. I was shown into the music room, a large, well lighted apartment, with a piano and some beautiful pictures and statuary. I may say that Mr. Cobbett, although a musical enthusiast, is an amateur, in so far as his bread-winning occupations are those of a director of public companies. I had waited but a few moments when Mr. Cobbett came in. He immediately struck me as being very alert and having all the manners of a thorough Englishman. Over our tea, with a brilliant fire in the grate, he told me something of his musical ideals and how he came to inaugurate his musical competitions.

I asked him how long he had been doing this sort of thing and what was his exact object. His reply was substantially this:

"After organizing, some years ago, several competitions, I arrived at the conclusion that there was extraordinary talent latent in the British school of composers for the writing of chamber music; further, that it was desirable to call into existence, in connection with this class of music, a short form, such as exists in orchestral music (the overture, the symphonic poem, etc.), in the interests of concert givers. This led me to propose in 1905 to the Worshipful Society of Musicians, a guild of which I am a liveryman, that they support me by offering prizes for, first, a short string quartet, and afterwards a short pianoforte trio, under their auspices. The members gave me most generous help and encouragement, and, to make a long story short, some fourteen prizes were awarded to various British composers, ranging in value from \$250 to \$25, for so-called 'Phantasie quartets' and 'Phantasie trios' (the latter in 1908)."

I asked Mr. Cobbett if he were desirous of breaking away from the old forms. He replied that, on the contrary, he thought that the present repertory of works in sonata form badly needed reinforcement. For that reason he had organized the present competition, the conditions of which he handed to me. They are as follows:

Subject: "A Sonata for Pianoforte and Violin." First prize, £50, offered by W. W. Cobbett; second prize, £250, offered by Captain Beaumont. Judges: Baron d'Erlanger, William Shakespeare, Paul Stoeving, W. W. Cobbett, assisted by Efreim Zimbalist. The pianoforte part must be



W. W. Cobbett, of London, Who Is Conducting a Competition for Composers

in score. The violin part should be provided, as far as possible, with cues, with rehearsal letterings, and with the key signature inserted at the beginning of every line; the whole to be written with extreme legibility and in characters not too minute. No award will be made merely for comparative merit, the judges reserving the right to withhold any prize. No manuscript arriving after October 31, 1909, will be considered unless delay in delivery has been caused by an accident."

As the American branch of Mr. Cobbett's business is in Boston, on his visits to America he has been able to hear the Kneisels, and he expresses himself as a great admirer of their work; in fact, he went so far as to say (and he is an authority on this subject) that there was no better combination of chamber music players in the world than the Kneisels. He also stated that he was very anxious to hear the Flonzaley Quartet and to meet the gentlemen who had helped to bring it into existence through revival of the system which obtained a century ago in Europe, especially in Germany, where noble men had their own *kapelle*.

I may say that I viewed three beautiful violins before leaving. One Joseph Guarneri del Gesù, dated 1737; one Stradivarius, 1695 (long pattern) and also a Strad of 1715, the same date, by the way, as the three possessed by Joachim when he died. Mr. Cobbett has written, by the way, popular articles in *T. P.'s Weekly* and elsewhere, on violins, has delivered several lectures on musical subjects and written over

fifty articles in Grove's "Dictionary of Music."

I also learned that Mr. Cobbett is an amateur violinist, with an absorbing interest in chamber music; that he has played the violin since he was fourteen, and that he often lends his instruments to worthy artists to play in public.

EMERSON WHITHORNE.

PACHMANN, KREISLER AND ROSENTHAL IN LONDON

Recitals by Three Noted Artists Mark Opening of Fall Season—Promenade Concerts Continue

LONDON, Sept. 24.—Vladimir de Pachmann is to play the usual amount of Chopin September 25 at the Queen's Hall, and Kreisler gives his only recital before his American tour the following Saturday, on which date the London Ballade Concerts commence. The latter concerts are very nice for English audiences and also for exploiting badly written songs, but I seriously doubt whether the average American would stay through one of these afternoons of pleasure (?) long drawn out.

It appears that Rosenthal has postponed his American tour until next year. Curiosity must be signally rebuked. In any case, he is giving a recital here October 12. And on the 16th of the same month Ysaye comes. The English public must thank Mr. Newman for these frequent visits of Ysaye, for it is Mr. Newman who furnishes the necessary guarantee.

Meanwhile the Promenade Concerts continue nightly, with pleased and crowded houses as the rule. Tuesday a first performance was given in England of a Rhapsody for pianoforte and orchestra by Liapounoff. A Solemn Melody for organ and strings, by Dr. Walford Davies, had its first hearing Wednesday evening, and Carl Reinecke's concerto for flute and orchestra was played for the first time in England on Thursday. With all due respect to this veteran composer, the concert was rather dry.

EMERSON WHITHORNE.

Dr. Wüllner New York Appearances

Dr. Ludwig Wüllner will give his only song recital, prior to his journey to the West, on October 16, at 2:30 P.M., at Carnegie Hall, and he will return to New York before the 26th of January, when he will make his appearance with the New York Philharmonic Orchestra, under Gustav Mahler. After that he will be heard at Mendelssohn Hall in a series of three song recitals.

Erwin Lendvai, a young Hungarian composer residing in Berlin, is composing an opera based on Gerhard Hauptmann's drama, "Elga."

PAUL DUFALT AGAIN ACTIVE IN NEW YORK

Tenor Returns from Vacation and Successful Canadian Concert Tour to Resume Work Here

Paul Dufault, popular tenor, has just returned from his vacation, and also his concert tour through Canada, where he gave twenty-five concerts during July and August. He has resumed his work in Brooklyn as soloist of one of the lead-



PAUL DUFALT

ing churches there, and has also opened his studio for the season's work.

Mr. Dufault has had great success in his teaching, and many of his pupils are holding good positions as church, concert and oratorio singers. He makes a specialty of tone placement, diction and interpretation, and also of French repertoire, teaching French repertoire to many of the leading concert singers in New York. A limited number of pupils will be accepted by Mr. Dufault, and he will hear voices by appointment every Wednesday and Thursday afternoon, between 2 and 4. Mr. Dufault has booked a large number of concert and recital dates, and expects to give his annual New York recital in December.

"The Mountaineers" Pleases London

LONDON, Sept. 31.—A pretty, light and melodious opera, called "The Mountaineers," has been produced here. It was written by Guy Eden, with music by Reginald Somerville. It is generally on the Gilbert and Sullivan order. The production was a simple one.

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A concert tour which gives promise of exciting interest in diplomatic and social as well as musical circles is that which Flora Wilson, daughter of the United States Secretary of Agriculture, will make, this season, throughout the entire country, under the direction of Julius E. Francke. Miss Wilson has a lyric soprano voice which critics in Paris and London have described as being of a remarkably sympathetic quality and of wide range.

Until her return to this country last Spring, she had confined her professional work to salon appearances in Paris and recitals before the most notable social gatherings. Shortly after her return to America she appeared last April in a recital at the Columbia Theatre in Washington, her patrons including Mrs. Taft, Mrs. Sherman, Mrs. Knox, Mrs. Leiter, Mrs. Hobart, Mrs. John B. Henderson, Mrs. Bourke Cochran, Mrs. Stephen B. Elkins, Mrs. Chauncey Depew, Mrs. John Hay, Mrs. John Dryden, Mrs. Reginald De Koven, Miss Cannon and others well known in Washington's official life. The cordial manner in which Miss Wilson's singing was received was so gratifying that she was prevailed upon to undertake an American tour, the details of which are now being arranged. In her company will be Karl Klein, the young American violinist who assisted Mme. Calvé last season, and the tour, beginning the last week of October, will include appearances throughout Iowa, Salt Lake City, Denver, Butte, Mont., Seattle, Tacoma, Victoria, B. C., San Francisco, Los Angeles and other Pacific Coast cities. On her return she will give recitals in the Eastern cities, closing her first season here by presenting a pro-



Flora Wilson, Daughter of Secretary of Agriculture, and a Singer of High Attainments

gram in Mendelssohn Hall, New York. A feature of Miss Wilson's programs will be the presentation of certain numbers in costume. The jewel song from "Faust," the spinning song, Micaela's arias and a group of Scotch songs given in this manner promise to add unique interest to these recitals. Miss Wilson has

recently returned from a vacation spent principally in France.

Hammerstein May Raise Prices for Opéra Comique

Unless a change of mind comes, Oscar Hammerstein will not give opéra comique this Winter at the Manhattan for \$2.50, but will raise the price to either \$3.50 or \$4.

"There are several reasons why it may be necessary to alter the scale of prices which has been mentioned," he said, "the most important one being the attitude of the public toward opera which is given at popular prices.

"When I announced opéra comique at \$2.50 a seat it was before the preliminary season had progressed to a point indicating that operagoers believe that opera really is not such unless the seats are \$3 or more. I am giving better performances now for the money than any one possibly can give during the regular season at the prevailing Winter prices of \$5."

A new opera by the Genoa composer, Roggaro, entitled "The Swan Song," is to be produced in Turin this Fall.

VIENNA OPERA KEEPS MME. CHARLES CAHIER

American Contralto Now the Highest
Salaried American Singer
in Europe

VIENNA, Sept. 30.—Mme. Charles Cahier, the American prima-donna contralto at the Royal Court Opera in Vienna, has been induced by the direction to sign a new contract for four years. It was Mme. Cahier's intention to withdraw from the forces at the Viennese opera this September, as the direction had refused to allow her leave of absence for appearances in America.

The differences have been smoothed over now, however, by the acceptance by the opera direction of all Mme. Cahier's conditions. In addition, she has been granted the privilege of breaking off her engagement on the 15th of March each year, in case she wishes to do so. The yearly income which she receives under the new contract is said to be the highest paid to any American opera singer in Europe.

Mme. Cahier, during her residence of two and a half years in Vienna, has created for herself an enviable position here, both artistically and socially. On Monday she began her long tour through Scandinavia, and will return the middle of November to Vienna. January and February of the coming year she will spend in America.

The direction of the Royal Opera has succeeded in holding the Wagnerian soprano, Anna von Mildenburg, for a few performances yearly at the Vienna Opera House. As already announced in MUSICAL AMERICA, von Mildenburg resigned early in August from the Royal Opera, with the intention hereafter of making only "guest" appearances in the large German cities. Under the new arrangement with the Vienna Opera direction she will appear at the Royal Opera here one month each Spring for five performances, and one month each Autumn for the same number of evenings. The new contract runs for three years.

Franz Léhar, the popular operetta composer, has just arrived in Vienna from his Summer vacation at Ischl. He has recently completed the score of his new operetta, "The Count of Luxemburg," which will soon have its first production at the "Theater an der Wien." Rehearsals are already under way.

On the 26th and 28th of October the direction of the "Volkoper" will have a short "Italienische Stagione" at that popular theater. The affair will be for charitable purposes and will consist of two performances of Puccini's "Tosca." Alessandro Bonci will sing the Mario and Gemma Bellincioni the Tosca on both evenings.

Oscar Strauss, composer of "A Waltz Dream," has finished a new operetta, under the title of "Didi," which will have its première at the Carl Theater on October 16. EDWIN HUGHES.

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LESCHETIZKY'S YOUNG WIFE

A Gifted Concert Pianist Is the Helpmeet of the Famous Vienna Pedagog—How She Assists Her Husband.

VIENNA, Sept. 20.—One of the most interesting figures in Viennese musical life is Mme. Theodore Leschetizky, the young wife of the world-famous pianist and pedagog.

She is a native of Leschetizky's own fatherland, having been born in Przemyśl, in Austrian Poland. As a young child she developed remarkable talent for the piano, playing in concert as a *Wunderkind* when she was nine or ten years old. Shortly afterward she was sent to a convent for the completion of her education, when the piano was rather neglected for other studies.

After the final examinations were successfully passed she journeyed to Vienna to begin again seriously the study of the piano with Leschetizky, first going through a preparatory course for the master with his excellent assistant, Malwine Brée.

She was at this time seventeen years of age, and in a few years she gained the favor of Leschetizky to such an extent through her exceptional gifts as a pianist and as a teacher that she became one of the principal assistants to the master. A year ago last April came her marriage with Leschetizky, an event which was not quite unexpected among the students and friends of the master, although the fact that the Leschetizky household was to have a charming young mistress could not do otherwise than cause a little excitement at the moment among the circle of pupils.

Mme. Leschetizky, or the *Frau Professor*, as she is known in Vienna, is in fact the possessor of a remarkable pianistic talent. Season before last she appeared with orchestra in Wiesbaden, and later in concert in Salzburg, the latter for the benefit of the "Mozarteum," a society in Salzburg and elsewhere which has as its object the erection of an impressive "Mozart House" in Salzburg to contain a Mozart museum, with the master's manuscripts, etc., together with a large concert hall for the performance of his works. Mme. Leschetizky is the head of the Vienna branch of the "Mozarteum."

Last season she appeared twice in concert in London with great success, playing the first time the G Minor Concerto of Saint-Saëns, with orchestra. During the coming season she will be heard in concert in Berlin, London and elsewhere.

Her playing is characterized by a velvety touch, a thoroughly adequate technic and a depth of musical insight such as one finds most highly

developed among pianists of the Slavic race.

Mme. Leschetizky has had a remarkable success in developing the talents of *Wunderkinder*, and the majority of the children in the Leschetizky class at present owe much to the competent training they have enjoyed with her. The most brilliant



MME. THEODORE LESCHETIZKY

among these child wonders is Mena Topfer, now about thirteen years of age, who began the study of the piano with Mme. Leschetizky several years ago, and of whom it is as good as certain that the pianistic world will hear much in the future.

According to Mme. Leschetizky one must love children in order to be a good teacher of children. One must go about his work with kindness and yet with authority, and besides be the possessor of a sufficient amount of pedagogical talent. But be-

sides all this, Mme. Leschetizky seems to have a peculiar gift in handling her child pupils, as well as the elder members of her class.

Personally, Mme. Leschetizky is the most delightful hostess that one could imagine. In the Leschetizky class one finds nearly all the nationalities in Europe represented, a circumstance which calls for a good deal of tact on the part of the mistress of the house. Mme. Leschetizky possesses that trait in abundance, and is, in addition, an exceptional linguist, speaking Polish, German, French and English with perfect fluency.

EDWIN HUGHES.

L. A. RUSSELL'S NEW BOOKS

Six Volumes Added to His Comprehensive Set of Piano Works

Louis Arthur Russell devoted the spare hours of his Summer vacation to the completion of his "Modern Methods of Music Study," and the result of his Summer writing is six new books in his set of piano works, five of which have just been published by the Essex Publishing Company through Luckhardt & Belder, of New York City.

The new works make the piano method of Mr. Russell practically complete, the only book remaining to be completed being a set of graded studies. The works just issued are: (a) "Hand Culture for Pianists," a study of the mechanics of piano playing; (b) "The Varieties of Artistic Touch," a treatise on the musical side of pianoforte technic. Both of these books are illustrated. (c) "First Steps in Music Reading and Phrasing," (d) "A School of Scales," (e) "A School of Arpeggios."

All of these newer books supplement the "Practical Course in Pianoforte Playing" issued two years ago. The sixth of Mr. Russell's new books is a set of studies in "Endurance and Speed," which will be published this Winter with a new edition of the same author's most popular work for students of singing, "The Essential Practice Material for Singers."

The publishers state that the Russell books for voice, piano or theory study are growing rapidly in favor among the most serious teachers in every State and most of the musical centers through the country.

The normal teaching centers for these methods are in Carnegie Hall, Manhattan, and the College of Music, Newark, N. J., under the direction of the author of the works.

Puccini spends most of his time in his automobile when he is not composing operas. He was recently arrested and fined for breaking the speed limits near his home.

MANDOLIN AND GUITAR IN MAHLER'S 7TH SYMPHONY

Director's Much-Discussed Composition Will Be Among the Novelties of the Philharmonic Season

In response to the public demand for new musical compositions and novelties, the New York Philharmonic Society this year will introduce several, among them Gustav Mahler's Seventh Symphony. One of the interesting things in this work is the instrumentation, which calls for a mandolin and a guitar in the orchestra. This symphony was first performed last Spring in Prague, where critics pronounced it a composition of distinction, replete with moments of charm. Another of the novelties which will be heard at the Philharmonic concerts is Mahler's First Symphony, written in 1891.

Of the remaining novelties thus far selected for presentation, Debussy's Three Nocturnes, "Clouds," "Festivities" and "Sirens," should attract notice. "Sirens," which asks the aid of a women's chorus, is new to New York music lovers, and has had only a few American performances. Dukas's "L'Apprenti Sorcier," an orchestral scherzo, and Pfitzner's "Mährchen," overture to "The Christ Elf," a Christmas story, are additional novelties which are positively announced for presentation in one or more of the four series of concerts which the Philharmonic will offer at Carnegie Hall.

Howland's New Opera to Be Given Abroad

TRIESTE, AUSTRIA, Oct. 2.—Legrand Howland, the composer of the opera "Sarrona," who as impresario has just finished a successful season at Turin and Venice, is in Trieste to arrange for the production of his new opera "Jacques of Bruges," or "Bébé." His desire is to have the first production in a city which received "Sarrona" so well.

Jason Moore Head of Music School

ST. LOUIS, MO., Oct. 4.—Jason Moore, formerly organist of the American church in Berlin and for over two years correspondent for MUSICAL AMERICA in the German capital, has been chosen director of the Morningside College Conservatory of Music, this city, to succeed J. W. Mather. Mr. Moore's home is in Port Huron, Mich. He was for many years one of the best known of the musicians in the American colony in Berlin.

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New York, Saturday, October 9, 1909

THE PATHFINDERS

It is a fact worth noting that, as is reported, a greater proportion than usual of the compositions submitted in the Paderewski Prize Contest are based on American subjects, or aim in one way or another at the exhibition of characteristic American quality. When American music settles down to several more or less characteristic styles, as will occur in the course of time, it will be after every possible experiment in characteristic American music has been made. As there are so many sources of inspiration peculiarly American, which as yet are scarcely tapped, there is no doubt but that for years to come, as composers wake up the resources of their own land, there will be an increasing number of compositions produced in America which strike out in new American paths.

This work of experimentation will go on—for Americans are too inventive to remain imitative—until someone makes a bulls-eye hit and lights upon some one of the great American musical styles to be. Many men were at work on the X-ray when Roentgen applied photography to it and startled the world, and many men were tinkering away at the flying machine when the Wright brothers flew. Just as Stanley Whiting wrote "Syncopated Sandy" and launched a new style of popular music for a nation, so will another do in due time in respect of symphonic music.

It is encouraging to note the large number of chamber music works submitted in the Paderewski contest. This delightful form of music should be cultivated to a greater extent by Americans.

IS THE PIANO PERFECT?

It will always be extremely difficult to change the form of any musical instrument which is satisfactory, and has been long in general use. Whenever anyone attempts to make an improvement in the piano keyboard, his production is usually regarded as a freak. If the piano in its present state has not arrived at perfection from every point of view, there will necessarily be changes in its construction in the future. The violin finally became so perfect after a long history of changes, that for centuries now any further change would have been considered out of the question.

The fact that people are experimenting with alterations of the piano is a strong argument that it has not yet arrived at the perfection of the violin. But the keyboard has served so long in its present excellent condition that he who attempts to make a change in it will have a hard time convincing the piano-playing world that a change is needed. An ingenious American inventor as early as 1840 made a curved keyboard for the piano, but it led to no important results. Clutsam, the Australian inventor, seems to have met with more success. So great a pianist as Rudolph Ganz recently played works by Brahms, Dohnanyi and d'Albert on the Clutsam keyboard before the Royal High School of Music in Berlin.

So long as the piano is not admitted to be absolutely perfect, it is well to keep an open mind about these new inventions, and not be over-hasty in regarding them as freaks. They should be given a fair trial, and if they exhibit an advantage over older forms, preju-

dice should not be allowed to stand in the way of their progress.

Although the stringed instruments are as nearly perfect as anything can be in this world, Prof. Herman Ritter, of Würzburg, believes that the string quartet is not a perfect instrument. He thinks that it can be improved by substituting the viola for the second violin, and giving the usual viola part to the tenor violin, which is a smaller and a higher sort of violoncello. It is possible that a more ideal balance and greater richness of tone may be obtained by this revolution. But as quartet organizations are formed in the manner necessary to play the great classics, all of which are written for the traditional quartet of two violins, viola and cello, it is only the music of the future that can be played by the revised quartet. Whether composers will be inclined to take up Prof. Ritter's idea and write for his revised quartet, is a question. It is not impossible that there may be an improvement in this innovation. In all such matters of a change in customs and traditions, it is well to preserve an open mind, so long as one does not fall on the other side and become a faddist. Change is the order of the world, and if it involves an improvement it is not to be withstood.

A SIGN OF PROGRESS

The discussion of a National Conservatory of Music has led naturally to comments on the quality and standing of private enterprises devoted to musical instruction. There are undoubtedly many private institutions which maintain very high standards. But in view of the doubtful status of many institutions of this nature it is refreshing to learn of the announcement by one conservatory of categorical requirements for admission. The Conservatory of Music of Newcomb College, New Orleans, requires that applicants must not be less than sixteen years of age, and that they must have had a preparation equivalent to a four-year course in high school. The belief is expressed that a well-grounded education is a valuable asset to the study of music.

One of the worst things about music is that an ignorant charlatan with a little technic can make a splurge by an exhibition of the emotional and technical aspects of music. Even if he is not a charlatan, a man vastly deficient in cultivated grey matter can build up a great reputation as a musician on the strength of technical and emotional powers alone. The chances are that if such persons are well started toward the development of a liberal mind they will not be content with such a one-sided achievement.

Music is continually brought into disrepute by near-musicians. The heights of music cannot be touched by anyone less than a real man or woman—and a real man or woman has a mind. Neither volcanoes of emotion, however overwhelming, nor musical pyrotechnics, however dazzling, can make up for a lack of great appreciative and interpretative powers.

There ought to be no such thing at large as a musician who has not a well-grounded general education. It is to be hoped that American musical educators will more and more appreciate and act upon this fact. Not so much can readily be hoped for from business men who engage in musical education.

SEATTLE'S INITIATIVE

Of all the great American expositions, the Alaska-Yukon-Pacific Exposition at Seattle is the first to give official recognition to the work of American composers. Saturday, September 25, was "American Music Day" at the exposition, news of which is given upon another page of the present issue. All works heard on the grounds, orchestral, choral and lesser works, were by Americans.

Recognition on such a large scale should not only be gratifying to those, composers and others, who have the cause of a creative musical art in America at heart, but should accomplish much toward creating a national public knowledge of the existence of a body of composers of ability in America. On the basis of such a knowledge, the movement created by American composers can move forward with less inertia to overcome.

While the programs will accomplish something in introducing Americans to their composers, the greater value of the event is the higher status of recognition to which it lifts the composer in America. Future expositions cannot rob Seattle of the honor of its initiative, though they will probably strive to outdo that city in the extent of its achievement.

The New York *World* has some sensible words to say about W. S. Gilbert, the writer of many famous comic-opera librettos. The text is provided by the fact that Mr. Gilbert, at 73, is announced to be at work on a new comic opera. Gilbert, significantly points out the *World*, never proceeded on the theory that people who go to the theater for light entertainment must be brainless

or unclean minded. His copious use of topsy-turvy nonsense and metrical jingle is not with him the sign of a lack of ideas. Gilbert has always had plenty of ideas and has not been afraid to use them. He has flattered his audiences by assuming that they were intelligent, and, contrary to the belief which prevails among theatrical dictators, the audiences did not resent his faith in their ability to appreciate true wit and sharp satire. Almost any libretto which Gilbert wrote, the *World* points out, will stand reading in cold print, and leaves the impression of perpetual freshness.

Things have come to so bad a pass with American comic-opera that some kind of a radical change is inevitable. It is quite possible that the librettist, composer, and manager who produce a work which does not assume the playgoers to be utterly mindless will one of these days surprise America by making a phenomenal success.

Opera was created by an attempt in Italy to revive the form of the Greek drama. It has finally supplanted Greek drama in its native land. Demetracopoulos has written the text of an opera which was produced with much success at Athens. The music is by Lavangras, a pupil of Massenet. Great Pan is not dead yet.

Who will be the Dr. Eliot of music? Let him step to the front with his five-foot music case and tell us what a man should know, to lay claim to a liberal education in music.

PERSONALITIES



Modest Altschuler Caught Napping

The progress and success of the Russian Symphony Orchestra would tend to the belief that it would be difficult to catch Modest Altschuler, its conductor, napping. However, here he is as tightly clasped in the arms of Morpheus as any man is capable of being. The scene is on the road between San Francisco and Seattle, whence they were traveling when an accident wrecked the train. The other gentleman (on the right) is Ben Greet, the famous Shakespearean player. The liquid on Altschuler's left is Russian tea, which was the peace offering when he was awakened from Slumberland.

Farrar—One of the surprises sprung by Geraldine Farrar, the American prima donna, when she stepped off the *Kronprinz Wilhelm* last week, was a bit of millinery of her own concoction. A ship reporter described the hat as follows: "It was blue and it was velvet, which was not remarkable. The wonder of it was in the shape, the like of which had never before been seen. Whether she copied it from a firkin of butter or a barrel or something shaped like that, no one knows. It was almost as large as a firkin of butter and it almost hid her face."

Hamlin—When George Hamlin, the tenor, was a youngster of 6 or 7, he was as full of questions as a civil service examination. His chief delight was to ply a favorite uncle with queries of a sort that no one but an imaginative six-year-old could possibly devise. One day he rushed indoors, all excitement. "Uncle Jim," he demanded, "where does the hole go when we close the window?" And though Uncle Jim devoted considerable thought to the problem, he hasn't framed an adequate answer yet.

Starrel—The real name of Marguerite Starrel, a singer who has caused a sensation in Paris, is Mrs. Boyd Skelton. She is the wife of a Denver, Col., contractor. Mrs. Skelton has been spending her vacation at the Catskills.

Hadley—It is not generally known that Henry Hadley, who has the prize-winning habit in composers' contests, and who is now director of the Seattle Symphony Orchestra, was the orchestral director during Laura Schirmer Mapleson's operatic tour of America in 1893.

Wiehmayr—Theodor Wiehmayr, the piano pedagogue, formerly of Toronto, latterly of Leipsic, is now one of the teachers at Stuttgart's Royal Conservatory.

Scheff—Fritzi Scheff, the comic and grand opera star, makes it a habit to practise on the piano exactly one hour before she goes to the theater. This, she maintains, is equivalent to the tuning of an instrument, for the voice is but an instrument of chords.

WOMEN COMPOSERS OF AMERICA—19

Mme. Isidora Martinez, of Boston, Who Has Written Piano and Vocal Music with Great Success

By Stella Reid Crothers

[Editor's Note.—Miss Crothers, who has devoted several years to gathering material for this series of articles, takes the most liberal and democratic view, and the discussions will, therefore, not be in the nature of a critical review. It is the wish of the writer to make them both suggestive and stimulating to those possessed of latent talent, and an incentive to those whose ability is being recognized to achieve yet greater success.]

Although known the world over as an operatic and concert singer of rare ability, it is only within the past five years that the name of Isidora Martinez has been on the list of American composers. But to those familiar with her career and attainments it was no surprise that in less than two years after the first publication of her work she should receive the following self-explanatory letter:

PHILADELPHIA, PA., March 31, 1906.

My Dear Madam—It gives me genuine pleasure to inform you that your composition, "At Twilight," has received the first prize in the competition for the best piano composition, which I announced last year through the *Ladies' Home Journal*.

Accordingly, I enclose herewith a check for five hundred dollars, and congratulate you upon your talent as well as upon your musical workmanship.

Cordially yours, JOSEF HOFMANN.
To Madam Isidora Martinez, Boston, Mass.

From a brief sketch of her life the discerning mind can read between the lines the gradual culmination of a soul vibrant with poetic feeling, warm-hearted, courageous and truly thoughtful of others.

Born in Santiago, Chile, Mme. Martinez began the study of the piano at three years of age, the family moving soon to Paris. Later the violin was taken up and her education continued at Leipsic and Berlin. When fourteen years old it was discovered she had a voice, and four years later she was singing in opera under Strakosch.

After that she sang with Colonel Mapleson in America, and in England under Sir Augustus Harris, in London; under Hermann Wolff in Berlin, with Dr. Leopold Damrosch in New York, and on a trip through the United States, and was for seven years the solo soprano of St. Patrick's Cathedral, New York. During an opera tour through South America she was one of the very few women to make the passage of the Andes (on muleback) at the Uspallata Pass.

Though this successful career, extending over many countries, brought enviable distinction and fame, it was too crowded with travel and work to permit the indulgence of the artist's constant longing for serious effort in the higher branch of her art. When Dan Cupid came on the scene, however, conditions rapidly changed, and after she became the wife of an eminent jurist of New Jersey, John Jasper King, there was leisure to extend the work of musical composition begun early in life for her own pleasure and training.

Since moving to Boston Mme. Martinez has been identified with the musical interests of the Hub; part of her time is given to composition.

Referring to her writing Mme. Martinez says: "When I began to put my musical thoughts on record I needed to 'soak' myself thoroughly with my subject; if a poem, by reading it constantly, getting at its inmost meaning and capability of musical expression, and then, when I am so completely imbued with it that I think it, live it, dream it, and almost eat it, I retire



MME. ISIDORA MARTINEZ

quietly to my own room, away from piano, noises of any kind (if possible), and there write, rarely hearing a note of the composition until it is finished on paper."

Mme. Martinez's cantata, "Brignal Banks," for soprano and tenor soli, chorus and orchestra, was composed under some old gnarled apple trees in the Norfolk hills, with no living creature in sight (except some cows), and the silvery Charles winding away in the distance—and that environment is reflected in its beautiful passages.

At present she is, in mind, living in the rural England of the eighteenth century to acquire the spirit of the libretto of an exquisite opera, which her husband wrote shortly before his death, for her to give the musical setting.

The cantata referred to, from Sir Walter Scott's "Rob Roy," was written for and dedicated to the Apollo Club of Chicago, one of the largest and most important musical organizations in the country. Another cantata, for contralto solo and women's voices, with piano, organ and violin accompaniment, entitled "Farewell to Weetamos," from the "Bridal of Pennacook," by Whittier, is dedicated to the Polynemia of Newton, Mass., where Mme. Martinez has her Summer home.



Mrs. Lefte—I understand your husband is at work on a new opera?

Mrs. Wright—He is. He is trying to get some impresario to produce it.

At a local concert: Miss W. (through the din)—That Miss O'Prano is an odious creature.

Miss B. (through the din)—Yes, the most odious screecher I know.

Signor Mascagni, the famous composer, relates in his autobiography how he once obtained employment as a substitute leader of orchestra in an operetta company for five francs a day, which was not paid regularly. While leading "Satanello" at Naples a song was encored, but he refused to have it re-

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peated. The audience shouted and howled; still Mascagni refused to repeat the song. Suddenly he was struck in the back by a heavy object and thrown off his chair. "It was a cushion hurled from the gallery," Mascagni says. "I immediately repeated the song, and have never refused an encore since."

"I knew it had to come."

"How now?"

"That show at the town hall to-night has an Esquimaux quartet."—*Kansas City Journal*.

"She has such a liquid voice."

"Possibly that's why she's so good in singing drinking songs."

Mme. Sang-Collins to Teach at Damrosch Institute

Lillie Sang-Collins, who is Mrs. George Collins in private life, has been added to the corps of singing teachers at the Institute of Musical Art. Mrs. Collins, formerly an instructor in the pianoforte department of the same conservatory, is well fitted for her new work. She is a graduate of the Paris Conservatory, where she studied with the great baritone, J. J. Fauré. At one time she held the position of *repétiteur* of French opera for the Conried-Metropolitan Opera Company of

New York. During the Summer just past, Mrs. Collins has been resting on her farm in Idaho, and preparing a song recital to be given this Fall at the Institute of Musical Art.

Milwaukee Gets N. A. Sängerbund Fest

MILWAUKEE, WIS., Oct. 4.—Announcement has just been made that the sängerbund of the North American Sängerbund will be held in Milwaukee at the new Auditorium in 1911. Officials of the organization will come to Milwaukee this month to confer with officers of the local singing societies to make preliminary plans for the convention. It has now been definitely decided that Omaha, Neb., will be the location of the 1910 convention of the Northwestern Sängerbund. M. N. S.

Oumiroff-Kaufmann Recital Announced

Bogea Oumiroff, a Bohemian baritone, well known for his brilliant rendering of songs in the Slavonic language, and who makes a specialty of accompanying himself at the piano, will introduce himself to the New York public, after an absence of six years from this country, on October 19, at Mendelssohn Hall. He will give a joint recital with Minna Kaufmann, a native of Pittsburgh, and possessor of a very fine soprano voice, making a specialty of coloratura work and *lieder* singing.

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ADELINA PATTI'S ARTISTIC JUBILEE

Mme. Patti, according to the Berlin *Signale*, is in a position to celebrate her artistic jubilee on November 24, "for," says the German paper, "it will then be exactly fifty years since, as *Lucia*, she made her debut at the New York Academy of Music."

Felix Borowski, in the Chicago *Record-Herald*, objects, saying that, while it is true Patti appeared in Donizetti's opera here in 1859, she had made her debut eight years earlier in a charity concert. Then, though only in her eighth year, she sang "Ah! non giunge," from "La Sonnambula," and the Echo Song, with which Jenny Lind was rousing the American public to demonstrations of wonder.

George P. Upton, the Chicago critic, testifies to the appearance of Patti in Chicago in 1853 and in 1855, when she was making a concert tour with the violinist, Paul Julien. "I first heard her," wrote Mr. Upton in his "Musical Memories," "in the early '50's, at the Tremont House, Chicago, where she sang in a dining room concert. She was singing bravura arias when most children are content with 'Twinkle, Twinkle, Little Star.'"

As early as her twelfth year Patti began the farewell habit. She had said "good-bye" to America, Mr. Upton tells us, in 1855, at Metropolitan Hall, Chicago, four years before the New York event of which the *Signale* would like her to celebrate the jubilee.

Recalling Patti's "artistic apotheosis" in

the '80's, Mr. Borowski says the thrilling difficulties of vocal art that she mastered with ease were still able to bring rapturous delight to American hearers then.

It was not until the twentieth century that Adelina Patti learned that music lovers had perceived a great light a considerable time before she undertook her last and absolutely final tour in the United States. There was something like pathos in the spectacle of the singer, who once had had a ravished nation at her feet, trying to breathe the breath of life into an art that already had passed away. What were Mme. Patti's emotions when she awoke to the conviction that "Home, Sweet Home," "Il Bacio," "Ah! fors e lui," "Robin Adair," had lost their power to charm? Did she weep, one wonders, when in the seclusion of her dressing room it was borne in upon her that the audience filing out of the concert room was wondering what magic she had used to captivate the public half a century before? For it was not her art that had changed, but rather that the people had been taught that much must go to singing besides a lovely voice and a brilliant execution; that the real charm of art lies in fervor of emotion, in musicianship, in poetry, in heartfelt expression of grief or joy.

Remembering many things, the Western critic thinks, it is possible that Mme. Patti will allow her jubilee to pass by with but little jubilation.

BUFFALO'S MAY FESTIVAL

Thomas Orchestra and Philharmonic Chorus to Be Main Features

BUFFALO, Oct. 4.—The directors of the Philharmonic Society of Buffalo are forming plans for the second May Music Festival of the society, to be held in Convention Hall on Thursday, Friday and Saturday, May 12, 13 and 14, 1910. The large factors of the second May Festival will be the same as those of the first, the Theodore Thomas Orchestra, under the direction of Frederick A. Stock, and the Philharmonic Chorus, under the direction of Andrew T. Webster. Mr. Webster has called the first rehearsal of his singers for this evening. It is planned to have the Philharmonic Chorus contain not more than 200 this season, but to have the voices very carefully selected. Mr. Webster has chosen some effective works for presentation, among them Rossini's "Stabat Mater." Distinguished artists will be engaged for the May Festival.

AMERICAN STRING QUARTET

Two New Members for Successful Boston Organization

Boston, Oct. 4.—This season the American String Quartet will have two new members—Edith Jewell, viola, and Mrs. Susan Lord Brandegee, 'cello. Miss Jewell is a pupil of Ch. Martin Loeffler and has played much in Boston and other places in the East. Mrs. Brandegee is from Hartford, Conn., and has had experience both as an ensemble player and as a soloist.

The quartet continues to coach with Mr. Loeffler, who unquestionably is one of the greatest authorities in the country on the playing of stringed instruments, both in solo and ensemble work. The quartet has been re-engaged for one of the Terry concerts to be given at Mrs. John L. Gardner's Fenway Court this season. This follows a particularly successful appearance at one of these concerts last season. D. L. L.

Create a Benedict in Detroit

DETROIT, MICH., Oct. 3.—Erma Orfica Calamara, daughter of the late bandmaster of Chicago, was in the first audience that heard Bandmaster Francesco Createore when he opened an engagement at the Wayne Pavilion a week ago. To-day she is his wife. Justice Teagan officiated. The bride was attended by her mother and Signor Createore by Angelo Caliendo, his assistant conductor.

Berlin heard four different *Salomés* in the Strauss music drama at the Gura Opera during the Summer. Gemma Bellincioni, the Italian, and Edyth Walker, the American, made the greatest successes. The others were Aino Ackté and a German named Gärtner.

WINS \$500 SCHOLARSHIP

Florence Huebner, Now in Berlin, Aided by Seattle Musical Club

SEATTLE, WASH., Oct. 1.—The Ladies' Musical Club announces the awarding of the third club scholarship, the value of which amounts to \$500, to Florence Huebner, a Seattle girl, who has been making wonderful progress, musically, in Germany. Prior to her departure abroad, three years ago, Miss Huebner was the youngest member of the Ladies' Musical Club, and although scarcely 19 years old, has had public appearances as solo pianist with some of the most prominent European orchestras, thus already fulfilling the great future predicted for her.

Since leaving Seattle, Miss Huebner has studied in Berlin; first with Leschetizky, and later with Alberto Jonas, who is her present instructor.

Florence Hinkle's Popularity

During the past week Florence Hinkle, the soprano, has been booked by her managers, Messrs. Haensel & Jones, for concerts to take place in December with the following societies: Orpheus Club of Cincinnati, the Apollo Club of Pittsburgh, the Orpheus Club of Toledo, Oberlin Musical Union for the Beethoven Ninth Symphony and the "Messiah." The Norristown Choral Society has engaged her for the "Messiah" early in February; the Apollo Club of Fort Wayne has her for a concert on February 22 and she is to give a recital in Stamford, Conn., the first of March.

Mme. Langendorff's Arrival

Mme. Frieda Langendorff arrived last week by the *George Washington*, and left immediately for Maine, where she is to sing at the Maine Festivals on October 8 and 12. Her engagements will then take her immediately to the Middle West, after which follows a tour of ten concerts in the Northwest and about twenty in California, Arizona and New Mexico. She will not return East until the latter part of February. Mme. Langendorff returns to America from a successful season in the Summer opera at Berlin.

Charles Ovide Blakeslee, director of the Conservatory of Music of Southern Idaho, at Nampa, played at a recent concert a piece entitled "Happy Hours," written by nine-year-old Atla Elmer, a piano and music pupil of his school.

Elinor Douglas Wise, of Baltimore, is in New York cultivating a naturally fine contralto voice, with the view eventually to singing in grand opera.

Arthur C. Leonard will succeed Adele Broadbent, who recently resigned as organist and choir director of St. Pius's Catholic Church, Baltimore.

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Address communications to Secretary,
MISS EVELYN STREET, MEDFIELD, MASS.

GOLDMARK'S 80th ANNIVERSARY PLANS

Budapest Arranging a Comprehensive Program to Observe the Event —News of American Musicians in Berlin

BERLIN, Sept. 20.—Great preparations are being made at Budapest for the celebration of the eightieth anniversary of Carl Goldmark's birth. A two weeks' festival is planned, during which all of the operas of the master are to be performed. They are "The Queen of Sheba," "Merlin," "Heinrich am Herd," "Die Kriegsgefangene" ("Prisoners of War"), "Götz von Berlichingen," "Wintermärchen" ("Winter Fairy Tales") and also an opera on which the composer, in spite of his great age, is still at work.

Also at the Royal Opera House three great Festival Concerts will be given, the programs consisting of Goldmark's complete orchestral works. The old master says that he is prepared to undertake personally the conducting of any of his works. He will be eighty on the 18th of May, 1910.

The Constanzi Theater, at Rome, will open the season December 16 with a performance of "Tristan und Isolde," Pietro Mascagni to conduct. Kaschowska will sing *Isolde*, and Rousselière, of the Paris Grand Opéra, *Tristan*.

The "Konzertverein" of Munich has secured the rights of first performance in Munich for the following works at its subscription concerts: "Lustspiel Overture" ("The Pierrot of the Minute"), by Bantock; "Gnomenzug," by Karl Bleye; "Tragic Overture," by Ernst Boehe; "Variations on a French Children's Song," by Walter Braunfels; A flat major symphony of Edward Elgar; "Symphonic Variations," by Hans Koessler; "Fifth Symphony," by Gustav Mahler; "Symphonic Prologue to a Tragedy," by Max Reger, and a "Heroic Tone-poem," by Rudolph Siegel. With the exception of the "Tragic Overture," by Boehe, the above mentioned works will be given this coming season.

The recently founded "Philharmonic Chor," at Leipzig, has developed into a very strong organization, and for its first season offered a splendid list of modern works. At the first concert with orchestra it will present the "Romeo and Juliet" symphony of Berlioz, and "Gesang der Verklärten," by Max Reger; at the second concert, "Das Leben ein Traum," a symphonic poem for recitation, female chorus, organ and orchestra, by Friederich Klose; "Lernt lachen" (after Nietzsche's "Also sprach Zarathustra"), for solo, chorus and orchestra, by Karl Bleye; "Le Deluge," by Saint-Saëns. These works are to appear in Leipzig for the first time at these two concerts. A cappello concert is also planned. Besides works from the masters of the sixteenth and seventeenth centuries, four songs by Dvůřák, "Die Heinzelmännchen," by Felix Draesecke; four songs by Gustav Schreck, and folksongs of all nations are to be given. Herr Hagel is the conductor of the society.

Mischa Elman, before beginning his next American tour, is to give twelve concerts in Europe, appearing at Berlin, Hamburg, Frankfurt-on-the-Main, Dresden, Breslau, Cologne, Vienna, Prague, Copenhagen, Brussels, Munich and Paris.

The following soloists have been engaged for the ten Nikisch concerts with the Philharmonic Orchestra: Piano—Conrad Ansgore, Harold Bauer, Ferruccio Busoni. Violin—Stefi Geyer, Carl Flesch, Bronislaw Huberman, Eugene Ysaye.

At the last concert of the series the "Glockenlieder" of Schillings, which were to have been given last season, but owing to the sudden illness of the singer had to

be abandoned, are to be sung by Ludwig Hess.

A novelty to be introduced at one of the concerts is a set of "Variations and Fugue," by Wilhelm Berger.

Some interesting novelties to be added to the repertoire of the Royal Opera Orchestra this season are "Sinfonie Mirjam," by Gernsheim; Mahler's First Symphony, a Symphony in F Minor, by Hochberg;



Mary Münchhoff, Omaha (Neb.) Singer
Who Is Making a Favorable Reputation in Concerts Abroad

"Hochzeitsreigen" (five waltzes), by A. Ritter; "Erntefest aus Moloch," by Max Schillings. Some works to receive their first performance at the hands of the Royal Orchestra are the "Don Quixote" of Richard Strauss and the Sinfonie Pathétique of Tschalkowsky. A couple of other interesting numbers noticed on these programs are the Faustsinfonie of Liszt and the "Nouett for Wind Instruments," by Spohr.

Paul Wille, concertmeister of the Royal Orchestra at Dresden, will fill the vacancy in the Hilf Quartet caused by the death of Arno Hilf. This organization has been giving a regular series of concerts during the Winter seasons for many years.

Smetana's opera, "Dalibor," is soon to be given at the Berlin Royal Opera, with Emmy Destinn in the principal female rôle.

At Frankfurt the symphony concerts which for the past seventeen years have been given every month in the opera house are to be abandoned because they have been so poorly attended that they no longer pay.

S. C. Bennett has in preparation an interesting work on vocal studies and voice building. His long experience as a vocal teacher has fully equipped him for such a work. His studio, which by his pupils is termed a vocal repair shop, has turned out some excellent singers. Among them Vernon Stiles, heroic tenor of the Vienna Royal Opera, and Viola Bimberg, the young New York contralto, take a prominent place. The latter at a recent musicale

caused the editor of the Berlin *Continental Times* to give expression to the following: "Although only eighteen years of age, she is gifted with a wonderful, rare contralto voice. Her enunciation is simply perfect, every word coming forth with the utmost clearness, while her temperament and dramatic talents are equally great." Further, he reports Concertmaster Zeiler, of the Royal Opera House Orchestra, as having said that he considered Miss Bimberg a wonderful contralto, and that she gave promise of a great future.

"Sonnwendglut" is the title of a new dramatic ballade in three acts, text by Felix Baumbach, music by Hans Schilling-Ziemssen, the first Kapellmeister in the



Lillian Shimberg, a Detroit Pianist, Now
Winning Distinction Under Vernon
Spencer's Tutelage in Berlin

opera at Frankfurt-on-the-Main, which is to be given in Berlin at the Royal Opera at the end of October. The work is said to be in the Wagner genre.

Walter Morse Rummel, the young composer-pianist, has been spending the past month at St. Léger zur Vevey, Switzerland, where he has been studying with Paderewski. Mr. Rummel goes to Paris for the Winter.

Sam Franko, who has been spending the Summer at his villa in Blankenburg, Thuringen, is coming to Berlin, where he will spend a few days prior to his return to America this season.

Some novelties that will greatly interest ensemble players are a sonata for violin and piano, by G. Noren; a sonata for the same, op. 99, by Sinding, and also a suite for violin and piano by Sinding.

John A. Hoffmann, who has been a teacher of voice for four years at the Cincinnati Conservatory of Music, and for the past year a resident of Berlin, where he has been coaching with Kapellmeister Löwe, is to give a concert in Bechstein Saal September 30. His program includes five Schumann, five Brahms, one Liszt, two Weingartner, three Strauss and two manuscript songs by Ebel. The accompanist is to be Eric Wolff.

William B. Tyler, of Brookline, Mass., who for the past five years has been a pupil of the New England Conservatory of Music, studying theory and composition under Benjamin Cutter, Louis Elson and George W. Chadwick; organ with Homer Humphrey, and piano with Carl Baermann, and graduating with honors in June, has taken up his residence in Berlin and will pursue his work in composition under the guidance of the eminent theorist, Wilhelm Klatte.

Lillian Shimberg, a young Detroit pianist, who has been studying in Berlin with Godowsky, with whom she remained until his departure for Vienna, has now joined the artist class of the well-known pedagog, Vernon Spencer. Miss Shimberg is preparing herself for a concert pianist.

Mary Münchhoff, the American singer from Omaha, Neb., whose many European successes have made her name known throughout the musical world, has just returned to Berlin from Omaha, where she was called by the illness of her father last year. Miss Münchhoff is one of the busiest singers in Germany, and has her time filled far in advance every season. She is to sing with the Singakademie February 3 and 4, in "Acis and Galatea," and will take part in a symphony concert in Bonn at the Beethoven Saal. Miss Münchhoff has given four big concerts in Omaha during the past few years. The artist, in commenting on these concerts, speaks of a great artistic growth in the West, and particularly at Omaha. She says her first success was because she was an Omaha girl and sang safe numbers. Her last was a genuine artistic success, the result of musical understanding on the part of her audience. These four concerts cover a period of seven years.

Miss Münchhoff expects to be the soloist at the great sängerfest which is to meet in Omaha next July. CHARLES H. KEEFER.



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PLANS OF INSTITUTE OF MUSICAL ART

Five-Story Structure to Be Erected Near Grant's Tomb—Season's Big Prospectus Issued

Plans were filed with the Building Department last week for a new five-story fire-proof building for the Institute of Musical Art of the City of New York, to be erected at the northeast corner of One Hundred and Twenty-second street and Claremont avenue. The Institute of Musical Art is an advanced school of music which was established and endowed in 1905 with \$500,000, given by James Loeb in memory of his mother. The income of this endowment and the subscriptions from friends of the institute amount to more than \$30,000 per annum.

The school has been located since its endowment at No. 53 Fifth avenue, in the remodelled Lenox residence. The cost of the building is to be about \$225,000. The architect is Donn Barber.

The prospectus recently issued by this institution shows interesting data relative to the coming season. The imposing faculty list and detail of equipment and facilities promise well for the advancement of the students who intrust their musical education to it.

The calendar shows that the first term begins on October 18 and ends December 21. The second begins January 3 and ends March 19. The third begins March 28 and ends June 4.

As the prospectus reads, "the tuition fees are moderate, and by no means suffice to cover the costs of instruction, the endowment meeting this deficiency. The institute is thus able to offer many advantages not otherwise easily attainable, and is therefore in a position to secure the services of teachers of the highest excellence

and renown, whose terms would be prohibitory to most students."

The institute congratulates itself upon having secured the services of Mme. Milka Ternina for its singing classes. She is well known in America as a singer and dramatic artist of high rank.

The acquisition of Alfred Giraudet, of Paris, as teacher of singing and operatic repertoire is also considered fortunate.

Four scholarships in singing will be awarded to young women whose voices, musical intelligence, personality and general culture indicate that they are qualified to become successful artists in grand opera.

The faculty includes such well-known musicians as Mme. von Niessen-Stone, Carolyn Harding Beebe, Nathan Fryer, Sigismund Stojowski, Gaston Dethier, Edouard Dethier, Franz Kneisel, Willem Wilcke, Daniel Gregory Mason and Frank Damrosch. The lecturers include William J. Henderson, Henry E. Krebbs, Thomas Tapper, Daniel G. Mason and W. S. Pratt.

The various courses include the regular course, artists' course for concert and oratorio (post-graduate), artists' course for opera (post-graduate), special training course for teachers (post-graduate), in the singing department. This method is continued in the pianoforte, organ and stringed instrument departments. There is also a special theoretic and a course in the general knowledge and appreciation of music.

The public school music department will have a variety of lectures, including a course called "Methodism," given by Professor Thomas M. Balliet, of the New York University.

ANNOUNCE NEW YORK RECITALS

Werrenrath, Janet Spencer, Kreisler and Others to Be Heard Here

The Wolfsohn Musical Bureau this week made the following announcements:

Reinold Werrenrath will give a song recital in Mendelssohn Hall on Tuesday Evening, October 26.

Janet Spencer is scheduled for a song recital in Mendelssohn Hall for the afternoon of November 4. It will be the first appearance of Miss Spencer in a song recital in New York.

Following Fritz Kreisler's first recital in Carnegie Hall on Saturday afternoon, October 23, the famous violinist will appear in Boston the following Monday, on which day he will make his first Boston appearance of the season. Kreisler will remain in the East and Middle West until November 21, when he will leave for the Pacific Coast, not to return East until the middle of January. He will be accompanied on his present tour by Haddon Squire, who was his accompanist during the last tour he made in America two years ago.

Sergei Rachmaninoff, the distinguished composer-pianist, is to conduct the Boston Symphony Orchestra in one of his own compositions, and will also be the soloist on the same program, when he appears with this organization in New York on November 13. In his appearances with the other orchestral organizations, such as the New York Symphony, the Russian, the Philadelphia, the Chicago and the Cincinnati Symphony Orchestras, he will also conduct his Second Symphony, which has been played several times during the past year. Rachmaninoff's New York recital on Saturday afternoon, November 20, will be made up entirely of his own compositions, including a group of his famous preludes.

Hans Letz, the new German violinist, is to make his debut in a recital in Mendelssohn Hall on Wednesday evening, November 3.

L. M. Ruben Manages Montreal Hall

MONTREAL, Oct. 4.—L. M. Ruben, formerly of the Metropolitan Opera House in New York, has been appointed manager of the new Windsor Music Hall, Montreal, Canada, which is to be opened on October 14.

Carl Burrian's indifference to contracts seems to run in the family. The Dresden tenor's baritone brother, Emil Burrian, has just been declared "guilty of breaking a contract" for failing to keep an engagement in Chemnitz.

ORGANIST FOR WILKES-BARRE

J. Fowler Richardson, of Atlanta, Called to Pennsylvania City

WILKES-BARRE, PA., Oct. 4.—J. Fowler Richardson, organist and choirmaster of St. Philip's Cathedral, Atlanta, Ga., and director of music in the Jewish Temple of that city, also professor of organ, harmony and counterpoint in Shorter College, Rome, Ga., and director of the Atlanta Philharmonic Society and of a large German Männerchor, has accepted the position of organist and choirmaster of St. Stephen's Episcopal Church, Wilkes-Barre, Pa., the leading church of the diocese of Bethlehem.

Mr. Richardson's new choir will consist of thirty boys and twelve men, and, judging by its past performances, it is a choir of ready readers and capable of eminent musical endeavor, having given with large success such choral works as oratorios, Maunders and Gaul cantatas, Dubois's "Seven Last Words" and "Macfarlane's "Message from the Cross."

Mr. Richardson was educated in the English choir and organ school and he studied piano under Godowsky. He was for three years assistant organist to Dr. Armes, organist in Durham Cathedral.

W. E. W.

NEW PIANO SONATA HEARD

Arne Oldberg's Composition Has Public Hearing at Evanston, Ill.

Arne Oldberg gave a first public hearing of his new piano Sonata at an informal piano reading given by him at the Northwestern University School of Music, Evanston, Ill., on Wednesday afternoon, September 29. The Sonata is in B Flat Minor, in three movements: (1) Moderato ma con anima; (2) Andantino quasi improvvisato; (3) Energico ed animato. The first and third movements are of great vigor, and show a high order of imagination. The Andantino is a movement of much charm, in 5-4 time, and is perfectly natural and convincing in its use of this unusual rhythm. Mr. Oldberg played his "Three Miniatures," Op. 27, on the same program, and works by Bach, Scarlatti, Liszt and others.

Walter Allen Sults, basso, gave a recital in the same series on October 1, singing songs from Handel to Debussy. He was accompanied by Mrs. T. H. Aldrich, Jr.

The Italian composer, Pizzatti, is trying to make an opera of d'Annunzio's "Phedra."



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Whole Auditorium of the Metropolitan a Cross Section of Pandemonium and Scrub Ladies Gossip in the Boxes of the Diamond Horse Shoe—"Sweeping the Shavings Off the Sky."



While the Broadway front of the Metropolitan Opera House is busy taking in the subscription money for the \$2,000,000 season of song to open there November 15, and the rear on Seventh avenue yawns like a mammoth cave to swallow up the tons of scenic landscape and stage architecture called for by the hundreds or so new and standard operas and ballets scheduled, the vast interior, stage and auditorium, is held in a state of siege by a Falstaffian army of carpenters, painters, plumbers, electricians, engineers, decorators, costume-makers, seamstresses and scrub ladies, says Henry Tyrrell in the New York World.

They have built out a ballroom floor over the orchestra chairs, and hung huge canvas curtains from the gallery down over the whole five tiers of boxes, until it looks like the interior of a vast circus tent.

It is a cross-section of pandemonium. But Whiting Allen, the publicity impresario of the new administration, says he feels quite at home there.

"It's very dusty on the ocean yonder—and somebody ought to sweep those shavings off the sky," muses our guide as we walk gingerly over a "Flying Dutchman" set spread out flat on the floor. "There's a woman working on 'La Gioconda,' our opening opera—I mean that stout party seated on that solid oak table where Calvé used to smash crockery in the cabaret scene of 'Carmen'—she is cutting out a foliage border. You see, we are working on twelve operas at once, all jumbled in here together. The stuff comes from Milan, from Vienna, from Paris, Berlin and London, packed in boxes sometimes forty feet long by only two or three feet

square and weighing several tons. Every piece and fragment in all these heaps of junk lying about is labelled something, either in German, or Italian, or Hungarian—anything but English. Here we have 'Otello'—Atto II., 'Werther,' 'Meistersinger' and other such trifles. It will all come out right, somehow, in good time."

Glancing around the glittering horseshoe of the grand tier through openings in the circus tent we noticed that Mrs. Astor's \$1,200 box was occupied by Bridget Smith and party sewing on a carpet. In the sumptuous loge where J. Pierpont Morgan sits and listens to "Götterdämmerung" now a man in overalls with a stepladder and a monkey wrench whistled "Rings on Her Fingers, Bells on Her Toes" as he worked.

Edward Seidle, who is the "technical director" of the whole Metropolitan outfit, came up through a trap door, and, preceded by a conspirator-looking person carrying a lantern, stole around through the dark foyer subway and climbed the tragic crimson staircase to the grand tier. A score of Valkyries sat on the steps working on basted costumes, which later will be fitted to the sylphlike forms of Caruso, Nordica, Scotti and Geraldine Farrar. In the rococo buffet of the Opera Club a gang of laborers were partaking of a frugal lunch of garlic sausages, rye bread and raw tomatoes, washed down with a few cans of beer. Anyhow, we thought, that was better than drinking imaginary wine from the



fake tin goblets in the stage banquets of the regular season.

As we descended to the stage again, amid weird lights and awesome Rembrandt shadows, we noticed some brigands standing on a lake and passing up fishing nets across a street of Verona to some court ladies in gingham aprons who sat on sawhorses in George Gould's box. It was all very novel and enchanting.

Only a few weeks more and this anvil chorus of the mechanics will be replaced by society in the boxes and critics in orchestra chairs on the aisle. There will be tuning-up of violins instead of the rasping of saws and hammering of tin, while the mellifluous tenor notes of Caruso and Bonci shall replace the unmusical shouts of "Here, Fritz, lend us a hand with this 'ere d—d panorama!"

And perhaps as we listen to "La Gioconda," on Monday evening, the 15th of November, it may enhance our enjoyment to hark back in memory to these cheerful, bustling preparations which were under way long before the middle of September.

Inside of Mr. Allen's office, in which report has it that many battles have been waged by injured artists in regard to size of type and other mediums for attracting public notice, a peace beautiful to experience is found.

On the press agent's desk stand piles of pictures, every pile just as high as its

neighbor. Envelopes of clippings are laid neatly in a row, and Mr. Allen is ready to promise each particular singer that his efforts are to be directed particularly and directly to making the public recognize the value of that songster's genius.

BISPHAM'S RECITAL PROGRAM

Wide Period of Musical History Covered by List of Items Offered

Announcement was made last week of the concert which David Bispham is to give at Carnegie Hall on Sunday, October 10. The program covers a wide period of musical history, and includes American composers. Alfred G. Wathall, whose name appears on the program, is a young composer of Evanston, Ill., who is associated with the school of music of the Northwestern University. The Longfellow recitation and its accompanying music are very dramatic and excellently suited to the exhibition of Mr. Bispham's dramatic powers. The program of the concert is as follows:

"Mighty Lord and King" (Christmas Oratorio, Bach); "Within These Sacred Dwellings" (Masonic Hymn); "Creation's Hymn" ("Die Ehre Gottes"), Beethoven; Requiem, Schumann; "In Evening's Glow" ("In Abendroth"), Schubert; "Omnipotence" ("Die Allmacht"), Schubert; "Four Serious Songs" (Words from Holy Scriptures), Brahms; "The Pauper's Drive" (Noel), Sidney Homer; "To Russia" (Joachim Miller), Sidney Homer; "Mother's Visits" (Mrs. Muloch), Alfred G. Wathall; "Ring Out, Wild Bells" (Tennison), Gounod; "King Robert of Sicily" (Longfellow), recited to music by Rosseter G. Cole.

William Ebann, 'Cellist, Returns to New York

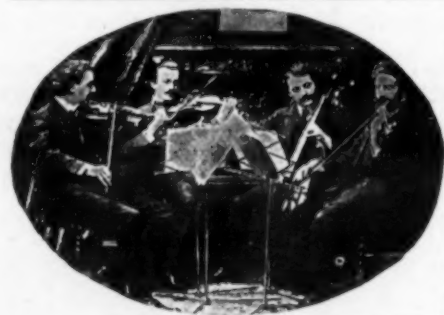
William Ebann, a prominent 'cellist of New York and a successful teacher, has just returned from a restful vacation in the White Mountains. His work has already begun with his extensive 'cello class in his new studio, No. 13 West Forty-second street. He will be heard in many concerts during the coming season.

Miss Farrington's New Organ Position

Augusta M. Farrington, of New York, has been appointed organist of Judson Memorial Church, Washington Square. Miss Farrington resumed teaching at her studio, No. 152 East Twenty-second Street, on October 1. Clara Farrington, violinist, has gone to Tallahassee, Florida, where she will take charge of the violin department in the State College for Women.

New Italian Conductors in Port

Vittorio Podesti and Egisto Tange, two new Italian conductors for the Metropolitan Opera Company, arrived in New York on the Princess Irene, last week.



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MANTEL TELLS OF MUNICH'S OPERA

New York Pedagog Deplores Absence of Good Singers in European Productions and Maintains That Best in Operatic Art Is to Be Found in New York

Franz Mantel, the distinguished German teacher and pianist, who has been in Europe this Summer with his gifted young pupil, Aloys Kremer, writes interestingly to MUSICAL AMERICA of his impressions of the opera in Munich.

"Munich, where royalty and aristocracy foster and further the beautiful arts; Munich, which abounds in monumental works of architecture, which possesses art galleries in didactic and artistic value secondary to none in the world, where dramatic and musical art has an ideal home, attracts during the Summer season a hundred thousand of tourists," says Mr. Mantel.

"To illustrate to them how high a place Munich holds in these respects, and in order to procure enjoyable entertainments of an educational value for them, model performances of Mozart's and Wagner's operas are announced in the 'Residenz' and 'Prinzregenten Theater.'"

"And truly there is something unique about the Mozart performances in the Residenz Theater. A magic charm emanates from there, which fairly hypnotizes the audience. This is not the world of illusion any more, we are living in the Rococo times. The decorations on the stage blend with the interior of that lovely treasure-box, the Residenz Theater. It would cause no wonderment at all to see your neighbor in wig and knee pants. It takes no great amount of imagination to believe yourself to be the guest of the Count Almaviva ('The Marriage of Figaro'). There is the true atmosphere of eighteenth century times, brought about by the Rococo style of the auditorium, by Mozart's music, executed in splendid style by thirty artists under the baton of no other than Felix Mottl, a truly great interpreter of Mozart, the peerless stage manager, Fuchs, known to us as the one who staged 'Parsifal' and 'Meistersinger' at the Metropolitan Opera House, and the excellent director of machinery, the inventor of the Shakespeare stage, Julius Klein. Many, many rehearsals have secured an ensemble unrivaled in musical and dramatic respects. 'The representatives of the Count, the Page, of *Susanne*, of *Basilio*, the gardener *Antonio*, the Countess and the *Figaro* had created histrionic masterpieces. But oh—

why do they not learn to sing! Incomprehensible indeed! These artists possess musical and histrionic powers in abundance, have beautiful voices, but not the ability to use them.

"Beaumarchais, the dramatist of these love intrigues, would certainly have nodded consent, but Mozart, the composer of the wonderful melodies, would have shaken his head. Not one of the whole company mastered the vocal art in the manner, in my opinion, that Mozart's music demands, and as it was surely produced in his days. Wagner's music-dramas and those of the Italian verists, Mascagni, Puccini, Leoncavallo, and those of the French school require first of all dramatic characterization; but even there it will not be harmful, if the representatives of the different rôles of these works command the free swinging tone, i.e., know how to sing instead of to indulge in shouting.

"But Mozart must be sung. As I, not very long ago, held in these columns, a Rembrandt picture cannot be reproduced in the impressionistic manner. So Mozart's operas must either be given in the style the composer intended or else be excluded from the repertory.

"So much is certain. In New York such performances would be an impossibility, despite the lofty qualities of the musical conductor, the fine dramatic instincts of the stage manager, the exceptional aptitude of the director of machinery and the excellent ensemble. We need in such rôles singers who, like Sembrich, Scotti, Farrar, Homer, Bonci, etc., can sing.

"I often asserted that we in New York have more and better singing teachers and singers than Paris, Dresden, Vienna and Berlin together. It is to be deplored that our singers do not find opportunities in this country to gain the necessary experience, but have to go to foreign lands for this equipment. That they distinguish themselves there is an acknowledged fact. For instance, those vocalists in Germany who can really sing are in most cases Americans. How long will our artists have to go to other countries for securing a reputation ere they are welcome guests in their native land, and when will the time arrive when Americans find occasions at home to fulfill their musical mission?"

IN DICKINSON'S PLACE

Marion Green Made Director of the Chicago Sunday Evening Club

CHICAGO, Oct. 2.—Marion Green has been selected from a large list of applicants to succeed Clarence Dickinson as musical director of the Chicago Sunday Evening Club, which holds services on Sunday evenings from October to July, at Orchestra Hall. Mr. Green has gathered about him a notable list of singers forming a double quartet for these services. It is his plan to dispense with the chorus used formerly. The double quartet consists of Mable Sharp Herdian, Iva Biglow Weaver, sopranos; Jessie Lynde Hopkins, Rose Luttiger Gannon, altos; John B. Miller, Glenn M. Hobbs, tenors, and Mr. Green and W. C. William, basses, with Katherine Howard as organist. The regular organ recital preceding the service will be retained. Mr. Green has charge of the music at the First Methodist Church at Evanston (a church ever noted for its singers and good music), and of the Pullman Chorus.

Heinrich Meyn Returns to New York

Heinrich Meyn, the well-known baritone, returned from his estate in the Catskills, at Onteora, and will immediately resume his professional work in the city. He has been asked to join the committee of the McDowell Club. He is planning some novel recitals in January. Mr. Meyn netted about \$1,500 from a series of song recitals, given at his Summer home, all of which has been turned over to charities.

Mme. Ferrari's opera, "Cobzar," which had its premiere at Monte Carlo last Spring, is next to be given at Aix-les-Bains.

PAUL PETRI IN BERLIN

Newark, N. J., Baritone Sings at Reception to Wright Brothers' Sister

BERLIN, Sept. 14.—At the reception given to Miss Wright, sister of Orville and Wilbur Wright, of aeroplane fame, at the American Girls' Club here on Friday evening, Paul Petri, the Newark (N. J.) baritone, was the soloist. He sang two groups, the first consisting of "Heimliche Aufforderung," Strauss; "Auch Kleine Dinge," Hugo Wolf; "Lend Me Thy Fillet, Love," Howard Brockway, and the second of "Zueignung," Richard Strauss, and "Danny Deever," Damrosch, with great success.

At the American Church on Sunday this singer gave "It Is Enough," from "Elijah." He is permanently engaged as soloist and precentor there, but after a few weeks will probably work in conjunction with a soprano who, however, has not yet been engaged.

Mme. Schumann-Heink's Tour

On October 1 Mme. Schumann-Heink began her tour in Northampton, Mass., and during the coming week she is to sing in St. John, N. B., Montreal, Toronto and Buffalo, Cincinnati, Chicago, Columbus, Philadelphia and Boston will be visited before the great singer returns to New York for her first recital of the season in this city, which will be in Carnegie Hall on Saturday afternoon, November 6.

Singers Leave Cherbourg for America

CHERBOURG, Oct. 1.—Mme. Yvette Guilbert, with her husband, embarked to-day on the *Kaiserin Auguste Victoria*. M. Escalis, of the Paris Opéra Company, is on his way to New Orleans, whence he will make a tour of the United States and Canada.



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MAUD FAY'S SUCCESS IN MUNICH

San Francisco Girl Has Won Distinction as a Dramatic Soprano in the Royal Opera House—How She Introduced "Tosca" to the Répertoire

MUNICH, Sept. 15.—Maud Fay, the American dramatic soprano at the Royal Opera House in Munich, is on an eight weeks' leave of absence in America, visiting her parents in San Francisco for the first time in five years. In May three years ago she made a "guest" appearance at the Munich opera, singing *Marguerite*, in "Faust," and in so successful a manner that Felix Mottl, the director of the opera, engaged her for a period of five years. She has already been offered a contract for an additional five years, but, like others of her compatriots in European opera houses, does not entirely like the idea of being bound down to one city for such a long period of time. Miss Fay was the only

one to introduce "Tosca" into the repertoire of the house, singing this glorious dramatic soprano rôle for the first time in Munich. Mottl, Wagner apostle as he is, refused to direct the performance, which was given over into the hands of the conductor, Hugo Röhr, and achieved for Miss Fay and the others concerned a striking success.

A revival last season of Glück's "Orpheus," with new scenic mounting by the young Munich painter, Stark, a discovery of Mottl's, proved a surprise to the genial opera director and the singers who took part in the production. The scenery and costumes were said to have been quite unique, even for such an art center as Munich. Mottl, who has made a new orchestral arrangement of the entire opera, adding recitative in place of the original dialogue, had told the singers and orchestra that they must look upon the whole production as more of a little "Fest" among themselves; that the Glück operas could no more be expected to make a great impression on a modern opera audience. What was the surprise of all when the first performance proved one of the hits of the season, and the work had to be given repeatedly thereafter. Miss Fay sang the rôle of *Eurydice* in this production.

Miss Fay hopes next season to have "La Gioconda" introduced into the repertoire at Munich. She is of the opinion that French and Italian opera is in Germany very little understood, pointing as proof to the miserable productions, vocally and otherwise, of even the older Italian operas which are often seen on German stages. She considers Mottl the high priest of Wagner, and says it was always her desire to sing in Munich, in order to have the advantage of being in touch with his ideas on the interpretation of the Wagner music-dramas.

Miss Fay bewails the haste of American voice students—their desire to become world-famous in the space of two or three years, to the despair of their teachers. She points to the examples of Gadski and Sembrich, whose periods of preparation numbered many years. Although she finds Munich, as many others of artistic inclinations have found it, one of the most delightful cities in the world in which to live, she longs for the time when she can return to America and obtain, from her own countrymen that meed of recognition at least which she finds among the *gemütlich* inhabitants of the Bavarian capital.

Miss Fay is not alone in this desire to be an American singer, singing in America with recognition by Americans. In nearly every German opera house Americans can be found by ones, twos and threes, and in some cases even in larger numbers, all of whom, with possibly the exception of those who wish to prolong for the sake of deeper operatic experience their stay in Europe, have this same inward desire for a chance



Felix Mottl, Director of the Royal Opera House in Munich

in their own fatherland. It brings the thought, How many years longer will American cities have to wait for their own operas, when at the present time American voices are acknowledged in Europe to be the freshest in the world, and when American audiences, even in the smaller cities, are hungry for opera? What pilgrimages are made, for example, from Indiana and Illinois to Chicago during the opera season in that city? And yet there are probably enough American opera singers from the State of Indiana holding prominent positions in European opera houses to-day to sing all the principal rôles in an opera in Indianapolis, if such an establishment were at present in existence.

When cities like Trier, with 50,000 inhabitants; Darmstadt, with 85,000, and Mayence and Wiesbaden, with 100,000

each, possess a creditable opera, and each opera, be it said, with an American singer among its forces, why cannot we have a season of a few months at least in the much larger American cities of Washington, Richmond, San Francisco, Baltimore, Pittsburg, Buffalo, etc.? In Washington a few years ago, when the Metropolitan company came down from New York out of the goodness of its heart and gave a series of four performances at the tail-end of the season, there was at each performance a line of humanity which waited expectantly four or five hours for tickets to the gallery, and when the doors were finally opened extended to a length of two city blocks. Will any one ask for further proof that even in the smaller cities of America there is an opera-hunger of a dimension which is not to be scorned? E. H.



Maud Fay, San Francisco Soprano, Now a Member of the Munich Royal Opera House Company

American singer who took part in the Richard Wagner festival performances at the Prince Regent's Theater in Munich this season.

During the past season at the Royal Opera House Miss Fay achieved some remarkable successes. In spite of a rather chauvinistic opposition to modern Italian and French operatic productions which exists at the Munich opera, Miss Fay was able last year to introduce Puccini's "Tos-

Beatrice Harron to Read

Beatrice Harron, dramatic reader, of Brooklyn, will be the guest of the Sorosis Club at the Waldorf at its October meeting. Miss Harron is hard at work preliminary to the opening of the regular season studying and enlarging her repertoire. She is devoting a great deal of time to consultation with Grace Marckwald, who is composing the musical accompaniments to Browning's fragment drama, "In a Balcony," and Tennyson's "Lady of Shalott." Miss Marckwald is well known as a composer and orchestrator. She has many times received letters of commendation from John Philip Sousa and other prominent leaders who have accepted both her compositions and orchestrations. Her work for Miss Harron will therefore be awaited with much interest.

George Hamlin's New York Recital

The New York song recital which George Hamlin will give at Carnegie Hall Sunday afternoon, October 17, will present the popular tenor in a program of wide variety. Following is the complete program:

Deh più a me non v'ascondete, Buonocini; Rendi seren al ciglio, from "Sosarme," Handel; Ein fröhlich Gesang, Old German; Der Musensohn, Dass sie hier gewesen, Der Wanderer an den Mond, Schubert; Provencalisches Lied, Schumann; O komm' im Traum, Jugendlied, Liszt; Jaegerlied, Er ist's, Hugo Wolf; Fair House of Joy, Weep You No More (From Seven Elizabethan Lyrics), O Mistress Mine, Blow, Blow, Thou Winter Wind (From Three Shakespeare Songs), Roger Quilter; Hymn to the Night, Campbell-Tipton written for and dedicated to Mr. Hamlin; In Moonlight, Elgar; Flower Rain, Schneider; The Last Tschastas, Carl Busch; written for and dedicated to Mr. Hamlin.

Hugo Kaun has completed a new symphony. It is to be played soon in Weimar.

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FROM "MUSICAL AMERICA" READERS

Do Creative Workers Need Stimulants?

NEW YORK, Oct. 1, 1909.

To the Editor of MUSICAL AMERICA:

On my return to New York from my vacation I read in the issue of the New York Times of August 22 a discussion as to whether creative workers need stimulants or not, apropos of an interview in MUSICAL AMERICA in which Mr. Reginald de Koven declared that "all creative effort is an abnormal action of the brain. Therefore many seek a stimulant to secure that action."

Mr. de Koven quotes the abnormal habits of many American composers.

Permit me to disagree with Mr. de Koven both as to his facts and as to his conclusions. Many eminent composers, writers, statesmen, artists, architects, poets, lived in an age when excessive drinking was the universal custom. They simply followed the habit of their time. Had they not, they might have lived longer and produced more and better work. However, each individual case must be considered apart.

Swinburne, the poet, drank at times to excess. William Morris, as great, was more than moderate; so were the Rossettis. Charles Reade, the playwright and novelist, told me he had to refrain not only from intoxicants, but even from much exercise, as they used up force. Thomas Carlyle, the writer and thinker, was almost an ascetic. Wagner, however, needed the stimulus of luxurious surroundings, though Beethoven worked between bare walls. Charles Dickens loved to write in a velvet coat; so did Sir Frederick Leighton love to paint.

If there be any general law, it is that those brainworkers who are sub-normal, as the doctors would term it, in bodily heat need to get warmed up to their work by a stimulant, often hot—strong tea or coffee. So that we shall find it is not so much a matter of temperament as of temperature. When the body is chilled or below normal in heat it is hard to do any work, much less creative work. The hands refuse to act, the teeth chatter, the brain refuses to think or produce.

Now, most brainworkers are sedentary in their habits. They have to be. They are not inclined to athletics; perhaps not even to ordinary exercise. They are often anaemic; their circulation is weak. They need a stimulant, not for the brain directly, but to raise the temperature of the body so that the mind may act freely. This stimulant may be "the wood fire" of one of the correspondents in the Times; the "hot coffee" of another, the champagne, red wine or Old Scotch of another; but it is

practically all for one purpose—to bring up the body heat to a point where the brain, released from the chilling effect of the sub-normal temperature, can do its best work. That is why those who have good blood circulation and enjoy a normal temperature do not need even the mildest stimulant.

In all lines of artistic creative endeavor—certainly in these days—it is the steady, temperate worker who alone has that ability for persistent hard work which is "genius" and spells success. Occasionally some mighty Roosevelt succeeds in spite of himself, but it is only occasionally. Instead of the best creative work being an abnormal action of the brain, as Mr. de Koven declares, it is the normal expression of a healthy brain of creative ability and devoted application to work.

"I had to write!" declares a Longfellow. "I had to think!" declares an Emerson. "I had to compose!" declares a Verdi. "I had to paint!" declares a Whistler.

They were subject to a controlling force far beyond stimulants of all and every kind.

Yours,

DONALD MCKAY.

Do Americans Really Support Their Countrymen Who Appear in Opera?

MILAN, Sept. 25, 1909.

To the Editor of MUSICAL AMERICA:

I wish to call the attention of your readers to a peculiarity of the American public, and would like an explanation of the cause. When a Hebrew produced his opera in one of the large cities of Italy a few months ago, the audience was largely composed of his brethren, who were not only willing but anxious to give him a good send-off; when a German artist appears for the first time one hears the Teutonic gutturals on every side; when Mariska Aldrich made her debut the Hungarians turned out in full force to encourage and support their countrywoman, and in an interview with McCormick, reported in a late number of your valuable paper, we read, "He has received many letters from Irish-Americans telling him of the reception they intended giving him in New York."

This is right and as it should be, but when an American by long descent makes a bid for public approbation, do his fellow-countrymen rally to his support? No; they wait to hear what the critics will say, or if by chance they are there the first night they damn with the faint praise, "he really did very well for an American."

No one seems to know when or where that most disreputable thing, the claque, had its origin, but according to a description by Labaleta in 1665 it was in full vigor at Madrid during the reign of Philip IV. He writes that the "Musquetars," or those who paid only the entrance fee and stood at the back of the "patio," or pit, soon became a recognized paid claque. "And perhaps you think that he who pays least is easy to please. On the contrary, those who paid nothing hiss most. A hiss, however unjustified, discredits an actor, because people in general incline more to censure others than to rely on their own judgment—a sure sign of decadence, which manifests itself in the inactive many gazing upon and criticising the hired exertions of the active few." Truly history repeats itself!

The impresarios seem to have gone over Europe with a "lazy rake" and gathered in all the "left-overs." When will those catering for the great American public—the best paymaster in the world—learn to engage good singers of any nationality who can keep to the key, with fresh young voices (plenty of such can be found all over America as well as in Europe), who

would be willing to sing for a fair compensation; instead of taking those who have had a reputation, but are rather passé now, or others who have to demand a large salary on account of the "middle man" or agent, who must have his 40 to 70 per cent.? Is it possible that these said impresarios do not know a good singer when they hear one, and so have to depend on the "middleman," whose opinions are influenced too often by the amount of cash in the singer's purse?

Much curiosity is expressed in the musical circles of Italy as to how the French singers, with their tendency to go off the key—and particularly their tenors, who take their high notes in *falsetto*—will be liked in America. The Grand Opera of Paris made such a fiasco last year that there is much interest felt as to its future.

At present the star system in opera seems to be gaining the same prominence in America that it has held for a long time in Europe, where one or two fine singers and the rest mediocre are sufficient, and the composers of to-day are catering to this fashion. It was not so with the old and great masters. In "Don Giovanni" and "The Magic Flute" the rôles are quite evenly divided, and the names of many great operas could be mentioned whose composers were conscious that there were other voices besides high sopranos and tenors. Even if these two favored individuals do carry the principal parts, it is necessary to have fair and true singers for the other rôles, or their solos as well as the tenets, quartets and sextets will be dead failures. Already such operas as "Amleto," "Ernani," "Norma," "Favorita" and many others equally grand have been put on the shelf in America because a good soprano and tenor alone will not suffice. In all the criticisms in the daily papers one or two long paragraphs are devoted to the soprano and tenor, while a line or two is enough for contralto, baritone or basso. What the public does not demand it will not get.

"Tess," that most unfortunate of operas, seems still to exercise a most malign influence over all that have any connection with it. Edith De Lys was first selected for the title rôle. She was taken sick almost immediately, and after making a comparative failure in two different operas was obliged to take a long rest, and another singer created the rôle. Its first performance at Naples was followed by the earthquake; while at Milan, although it was given three times, the house was not half full after the first night; much money was sunk in its production, and the tenor, a great favorite in Italy, has since been reported as having committed suicide. When given in London with medium success, De Lys had to content herself with the minor part of the boy; Zandattello and Slezak contended over the part of Clair, and while the first obtained the coveted prize, the critics declared he made a comparative failure, as the part did not suit his style. Italian singers, the most superstitious of mortals, are beginning to make the "sign of the horns" when this opera is mentioned and wonder what new calamity will befall those connected with "Tess."

EMIL BRIDGES.

Place the Blame on the Organist

To the Editor of MUSICAL AMERICA:

Why is the free organ recital unattended?—(MUSICAL AMERICA, Sept. 28.) It is not, as a correspondent inferred, because it is free and is considered worthless on that account, but because it is generally worthless musically.

The people who attend an organ recital are attracted there through mere curiosity; be it to see the "biggest organ in the world" or to hear the assistant artist. But the real music lover whom we see frequently at piano and violin recitals can never be induced to attend an organ recital; he knows too well what to expect.

Much has been written and said in an effort to determine the cause of the downfall of the organist in the appreciation of the musician, and the blame has been cast upon the instrument. Hardly a word has been spoken to even suggest that the organist himself might be responsible for having lost his former high standing.

We are continually told that the organ is not responsive; that accenting is impossible. If accenting by means of the blow, I fully agree; but, like all other instruments, the organ has its own means, and I hold that from the point of view of expression it is fully as responsive as the piano.

It is not the organ, but the organist who should be criticised, for the instrument has reached a marvelous development artistically. If the player lacks rhythm, control over his technic; if he shows bad taste in phrasing, in coloring—in one word, if he is wanting in general musical foundation, no instrument can supply his deficiencies and render musical what is unmusical.

We admire the European organists, though their instruments are much inferior to ours so far as the mechanism is concerned, but their musicianship imposes itself upon us, and what constitutes artistic playing stands out in spite of all obstacles.

The reason is that in the conservatories no pupil is allowed to enter the organ course who has not reached a high standard as a pianist and completed his studies in harmony and counterpoint. Only then is he admitted, for he has already mastered the manual technic, and that which is most important, the power to concentrate his mind, which will enable him to attend to the many details of registration without ever losing sight of the character and the ensemble of the composition. Furthermore, his taste, his appreciation have been developed; he knows how to express his thoughts and he can interpret in a way which appeals to the intelligent listener.

Here many organists attempt to give recitals when they should still be studying to acquire the independence of their fingers and the comprehension of what they play. Hear them in counterpoint works! Who can make out what he hears? Is it due to the organ? Why, there is not an instrument whose action is more rapid and which possesses so many resources. If they play a composition of a certain length the whole is so deluded, so unsteady in rhythm and the character of the different themes so undefined that the form disappears entirely. Even in the short pieces where there are no technical difficulties to hinder them, their playing is devoid of character, the phrasing, if there is any, the

(Continued on page 31)

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Enlarged Program Arranged for Organ Pupils of William C. Carl in New York

A materially stronger and more extensive course of work for the Guilman Organ School has been outlined for the coming season by William C. Carl, who is in town arranging for the reopening of the school next Tuesday, October 12. The course will be strengthened and enlarged in various ways. While in Paris, Mr. Carl conferred with Alexander Guilman regarding the work here, and received many valuable suggestions.

Each student will receive private organ lessons from Mr. Carl, no class lessons being given in this department. The theory work will be, as heretofore, in charge of Clement R. Gale, Mus. Bac. Oxon. The classes are all small, averaging four or five, and thus enabling that individual attention which is not possible in a large class. Warren R. Hedden, Mus. Bac., Warden of the American Guild of Organists, will instruct in the harmonization of melodies at the keyboard, and in modulation and transposition. Howard Duffield, D.D., will instruct in hymnology; Thomas Whitney Surette, musical form; Clement R. Gale, boy choir training; Gustav Schlette, organ tuning and repairing; Odell Organ Factory, organ construction.

New students are enrolling from all parts of the country, and the attendance this season bids fair to be large.

FANNING'S COLUMBUS RECITAL

New Officers of Girls' Music Club—A. R. Barrington Entertains

COLUMBUS, O., Oct. 4.—At the University, Cecil Fanning gave a delightful program of songs in the chapel, with Harry Brown Turpin accompanying him at the piano, Friday afternoon.

The "standing room only" sign greeted late-comers at this concert. Although these concerts are most popular, seldom has a larger audience listened to a program at the University. Every seat was filled, and fully 200 had to stand at the rear of the large auditorium during the rendition of the various numbers. Great enthusiasm was created by the singing of Mr. Fanning, who grows more in popular favor with each appearance in Columbus, and the explanatory lecture by Mr. Turpin was responsible for much of the enjoyment of the songs.

An unusual feature was the singing of the baritone arias from Wagner's "Tannhäuser" with an analysis by Mr. Turpin. Mr. Fanning's singing of these excerpts, combined with the interesting remarks of Mr. Turpin and the latter's excellent accompaniments, brought for the artists an ovation. The other numbers on the program were an air from Monteverde's "Orfeo," an air from Gretry's "Richard Cœur de Lion," the prologue to Leoncavallo's "I Pagliacci," three Scotch songs, "Out of the Rolling Ocean," Kernochan, "Rose in the Bud," Foster, and "I Mind the Day," Wilby.



Reading from Left to Right: Frederick Hahn, Violinist; Mrs. George Hamlin and Her Son Jack; Arthur Philips, Singing; Ellis Clark Hamman's Mother; Herr Mayer, Violinist; George Hamlin, Tenor, and Helen Ware, Violin Prodigy

Arthur Philips, baritone, has returned to America after a Summer spent in study in Paris. While abroad, Mr. Philips studied and coached with Volerthun, King Clark, Mme. Dousset, in French diction, and Jean de Reszke.

Though Mr. Philips has been especially known in New York as a teacher, he has been rapidly coming to the fore in the concert world. During his visit abroad he was advised by no less an artist than Jean de Reszke to appear in opera, advice which was concurred in by David Bispham, George Hamlin and other prominent musicians and singers. For both concert and operatic work Mr. Philips is well suited, having a high baritone voice of charming quality, abundant temperament, interpretative ability governed by thorough musicianship, and an excellent stage presence.

Though the season is still early, Mr. Philips has already given two recitals: One at Oyster Bay in September, and one on October 6, with Lela Livingston Morse, soprano, at the Glen Cove home of F. L. Hine. Mr. Philips's further recital plans

include several appearances near New York, one of which will be at the home of Charles Armour, Morristown, N. J., and three New York recitals at the Colony Club. Further announcements will be made concerning the dates and programs.

During his stay abroad Mr. Philips visited many friends and renewed many acquaintances. On board ship he was especially fortunate in having as traveling companions George Hamlin, the tenor, and his wife and son; Frederick Hahn and Herr Mayer, violinists from Philadelphia; Ellis Clark Hamman and his mother, from Philadelphia, and Helen Ware, the young violin prodigy and pupil of Mr. Hahn.

Mr. Philips has reopened his studios in Carnegie Hall, and is already giving almost as many lessons as he gave during the busy season last Winter. He has also resumed his direction of the music at the Madison Avenue Baptist Church, where he is baritone soloist and conducts the chorus choir. Aside from his teaching and directing, Mr. Philips will devote an increasing amount of time to recital work, in which he has been so exceptionally successful.

Turpin are so well calculated to appeal to colleges and other institutions that it is not remarkable that these artists should have been engaged for numerous similar appearances. Among those already booked Mr. Turpin announces: Harvard, Princeton, Tufts College, Vanderbilt University (two engagements), Purdue University (three engagements), Miami University, Denison University (two engagements), Ohio State University (two engagements), Ann Arbor, Lawrenceville School, Oberlin College (four engagements), Peabody Institute, Bryn Mawr, Ogontz School, Dobbs Ferry, Tennessee College for Women (three engagements), Lake Erie College, Science Hill (two engagements), Georgetown College (two engagements), St. Mary's of the Springs, Villa De Chantil, Newark High School, Western College for Women and Muskingum College (two engagements).

On Saturday the Girls' Music Club gave its initial concert of the season in the auditorium of the Columbus Public Library. At its last business meeting Frances Fisher was elected vice-president of the club. Marian Wilson, Ruth Walcutt, Florence Palmer, Mabel Dunn, Marguerite Herbst, Florence May Scott and Emily Lyon Macaillip gave the program.

On Thursday night, at the Hotel Hartman, Alfred Rogerson Barrington gave the first recital of this season, accompanied by Emma Ebeling. The program was excellently given and proved Mr. Barrington to be one of the most artistic singers in Ohio.

H. B. S.

'Cellist Dubinsky Wins Approval

Vladimir Dubinsky, formerly first 'cellist of the Philadelphia Orchestra, and now identified with New York's musical life, entertained a large audience made up principally of university students, at a musicale given by Elizabeth Kimball, in Canton, N. Y., last week. The sonorous tone and clean-cut technic displayed in Mr. Dubinsky's performance won him instantaneous approval.

Mrs. Corey Drops Opera Project

Mrs. W. E. Corey, née Mabelle Gilman, arriving on the *George Washington* last Sunday, told reporters that her plans for studying grand opera had been dropped, *pro tem*.

FARRAR-SCOTTI WEDDING! SUFFERING PUBLIC GROANS

Presence of Both Singers in Philadelphia Gives Rumor New Lease of Life—Advice to the Young

If you don't want to have it said that you are going to marry, avoid the doings of Geraldine Farrar and Antonio Scotti, and observe the following rules:

Don't be young, or a prima donna, or an operatic baritone, or wealthy, or unmarried, or addicted to the habit of singing at the Metropolitan Opera House, or going to Europe on the same steamer, or being in Philadelphia at the same time. This latter is the last straw. Can you reflect upon any evidence more convincing or altogether heinous as being in Philadelphia simultaneously?

If either so decided, Miss Farrar and Signor Scotti could fill a suite of apartments at the Hotel Knickerbocker with the press clippings announcing that they are either married, or threaten to be, augmented by emphatic denials from both principals, with sundry discourses upon the art of marrying, to occupy further space.

This has been the result of an erotically minded newspaper contingent, which scents orange blossoms and hears wedding bells every time the words Farrar and Scotti are mentioned.

The latest instance of this Nemesis occurred in Philadelphia, during the early part of this week.

The astute Quaker City journalists picked up the clue when it was found that both singers were quartered at the Bellevue-Stratford Hotel. Of course it was the duty of both to deny promptly that either would be so foolish as to marry. In this connection it might be mentioned that both are considering the printing of a number of pamphlets giving in full their affidavits as to why a baritone and a soprano should not wed. This would also contain lengthy dissertations upon the undesirability of marriage, with lengthy quotations from Tolstoi and Schopenhauer.

To clinch their veracity, which seems to be most sadly in disrepute, the singers explained that both were in Philadelphia for the purpose of gaining shekels by singing for a talking-machine company. What a mundane dénouement of a pretty romance!

What appeared to be most damning circumstantial evidence was the news from New York that Scotti had arrived on the *George Washington*, presenting such a sartorial appearance as would befit a man upon the brink of matrimony. The coat had turned-up sleeves, with four buttons on each cuff. He wore brown socks, brown shoes, brown scarf and brown cap.

MR. BEACH PLANS RECITAL

Lecture Course Also on the Program for Boston Pianist

BOSTON, Oct. 4.—John Beach, the composer and pianist, has resumed teaching in Boston, and is to give a piano recital during the season, the date for which has not been fixed. He will give a course of lectures at Miss Chamberlayne's School in the Fenway during the early part of the season.

Mr. Beach is one of the younger set of Boston musicians, and has won an assured position by reason of a marked ability to say things musically in an original manner. His excellent recital of his own compositions given in Steinert Hall last season, with the assistance of vocal soloists, made a distinctly favorable impression, which will be remembered by many, who will look forward to hearing him again this season.

D. L. L.

Luisa Tetrazzini is making her Autumn concert tour of England and Scotland.

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A TEACHER OF VOCAL CELEBRITIES

John W. Hall Numbers Well-Known Singers Among Students, Past and Present

John W. Hall, the well-known New York teacher of singing, has opened his Carnegie Hall studios for the coming season and has already registered many students.

Mr. Hall has been uniformly successful in his work in New York, and during a long course of years has produced many prominent pupils. Among these several may be mentioned. Herbert Witherspoon, basso, a concert singer of international reputation and a member of the Metropolitan Opera Company, was a pupil of Mr. Hall for seven years, and has publicly admitted his great indebtedness to his teacher, whom he also esteems as a personal friend. Lucy Isabelle Marsh, solo soprano of the Madison Avenue Reformed Church, a young singer with a phenomenal voice, and who is rapidly making a name for herself in concert and oratorio, also claims Mr. Hall as her teacher. Mrs. W. R. Wheeler, a soprano with a beautiful quality of voice, and who is under yearly contract with the Victor Talking-Machine Company for the making of special records, is now under the tuition of this teacher.

Among the pupils now studying with Mr. Hall, or holding excellent church and operatic positions, should be named Edith Davies, for eight years contralto at the Brick Church, on Fifth avenue; Mrs. Minnie Hance Evans, for two years contralto at the same church; Mrs. Emma Mueller Libaire, mezzo-soprano, eight years at the Fifth Avenue Baptist Church; George Lydecker, baritone, with the Henry W. Savage, Reginald De Koven and Raymond Hitchcock companies; F. J. Waelder, baritone, at present in light opera; Belle Tiffany, contralto at the French church; Mrs. Constance King, mezzo-soprano, well known as a concert and church singer; Edward Franck, tenor, Brooklyn church; Chester Benedict, bass soloist at the leading church in Stamford, Conn.; Frederic Seward, bass, Englewood Presbyterian Church; Kathryn Severson, soprano, Flushing, L. I.; Harriet A. Platt, Congregational Church, Waterbury, Conn.; Florence Jarvis, soprano, Madison Avenue Lutheran Church; Lloyd Arthur Willey, baritone, soloist at Atlantic



JOHN W. HALL

Carnegie Hall Instructor Who Has Produced Well-Known Opera and Church Singers

City this last Summer; Florence MacDonald, who has been appointed instructor in voice at Mt. Union College, Alliance, O., and many others.

Mr. Hall specializes in his individual instruction, to which fact is undoubtedly due much of his past success. His work is not confined to mere voice culture, for he carries the pupil from the beginning to the point where they are finished artists, ready for church, concert and operatic engagements, as is witnessed by his many pupils in professional life. For those whose progress in musical art is such as to make the exclusive attention of a master unnecessary Mr. Hall forms classes. These classes are begun every few weeks, making entrance possible at any time. Beginners may receive instruction from assistant teachers who have been thoroughly trained in Mr. Hall's methods, and who are under his personal supervision. The theoretical branches are not neglected, for arrangements have been made for pupils desiring to do so to receive special instruction under the best teachers.

PEABODY'S BUSY SEASON

Students from Many Places Enrolled at Baltimore Conservatory

BALTIMORE, Oct. 4.—Harold D. Phillips, instructor of organ at the Peabody Conservatory of Music, has returned from England, where he spent the Summer. Mr. Phillips learned that four of his pupils at the conservatory had been appointed to organ positions during his absence. They are Frederick Weaver, at the Madison Avenue Synagogue; Eugene McD. Bonner, First Unitarian Church; Nellie Greenwalt, St. Paul's Lutheran Church; Mabel Thomas, Holy Innocents' Episcopal Church. Mr. Bonner succeeds Florence Jubb, who has accepted the position of instructor of piano at Heidelberg College, Tiffin, O. Miss Jubb has been for several years instructor of piano at the Peabody Conservatory preparatory department. The regular work of the conservatory began October 1 in all departments. Students from many distant points have enrolled.

The competitive examinations for scholarships were held Thursday, September 30, and were conducted by Director Harold Randolph, the examining committee consisting of the conservatory faculty. The awards were as follows: Piano scholarship, Josephine Williams, Lynchburg, Va.; violin, Ralph Goldsmith, Washington, D. C.; organ, George Bennett, Baltimore; vocal, Mrs. George Siemomn, Baltimore.

New appointments as teachers in the conservatory preparatory department, in addition to those previously mentioned in MUSICAL AMERICA, are Mrs. Annie Haines Carpenter and Selma Rosenheim, who will instruct in piano. Mrs. Carpenter, who was formerly Annie S. Haines, was graduated at the Peabody in 1905. Miss Rosenheim is holder of the Peabody teacher's certificate.

Barrington Branch, a graduate of the conservatory, gave an artistic piano recital at Northeast Harbor, Me., recently, and, through his excellent performance, secured engagements in Boston and New York. He studied piano under Director Harold Randolph.

W. J. R.

A tenor named Francesco de Fernando, singing in Barcelona, Spain, threw himself out of the window of his room last week because of a disappointment in love. A broken leg will give him repose in which to reflect on the fickleness of prima donna-kind for a while.

MARGARITA D'ALVAREZ DAUGHTER OF THE INCAS

"Looking for a Husband, I'd Choose an American; to Flirt I'd Choose a Latin," She Says

Margarita d'Alvarez, the handsome Peruvian prima donna, discloses herself as a bona fide daughter of the Incas in an interview with Charles Henry Meltzer, of the New York American.

"Among my ancestors were princely Incas," she said. "But I have also Spanish blood, and of the bluest, in my veins."

"For many years my father acted as Peruvian Consul General in London. It was there I learned my English."

It took some patience, though, to get her to confess just how Americans impressed her after six weeks' stay in this metropolis.

"Your men," she said, "are different from those to whom I have been accustomed in my own country and in Europe."

"Americans—the men—are kind and generous. But they are literal, and not, I think, romantic. A Frenchman or a Spaniard will fall in love with a neat wrist or a trim ankle. Americans are too matter of fact, or, if you wish, too cold, to do anything so extravagant. Let me add that they seem more sincere than most continentals. A little crude, too, in their lovemaking."

"Your women? They are handsome and intelligent. Are they quite womanly? To me they seem a little bit too hard, too rigid. Look at that girl there who has just been singing. See how she moves. She is so graceful and so supple. She is French. American women are healthy. They are athletic. But, so far as I am qualified to judge after a short stay here, they lack charm."

"Not in their dress. Oh, no. They dress most tastefully. And yet—I may be very, very prejudiced—I prefer French dressing."

"And they are fortunate, your women. Their husbands treat them very much more nicely than Peruvians treat their wives. Where I was born the men think of their women folk merely as being sent into the world to give them pleasure. They neglect them and leave them to their own devices while they themselves sit in their clubs and cafés, playing cards. Here women are treated as the equals, the companions, of their husbands."

"But I have seen so very little of Americans I should not speak of them."

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MOTOR HORN "HONK" IN MAHLER'S NEW SYMPHONY

Chauffeur's Letter Offers Subscription Renewal Providing He Can Be Intrusted with That Part

VIENNA, Oct. 3.—Gustav Mahler has been devoting his time to the composition of symphonies, a recreation he first indulged in when he was merely conductor of the orchestra of the Hamburg Theater. He is said to have finished Symphony No. 8.

His self-imposed task lies less in producing numbers than in introducing original musical effects, and especially in widening the scope of the modern orchestra. In his Second and famed Symphony Mahler introduced musical rods, in the Third cowbells, in the Fourth sleighbells, in the Sixth blows of a hammer, and in the Seventh there is a motor horn. The Viennese Concert Union proposes to produce this motor symphony shortly, and the committee has received many curious letters from subscribers, the funniest of which is the following:

Sir—I have received your letter regarding the program for the season. I am willing to renew my subscription for the whole series of concerts only on one condition, this—that you must entrust me with the motor horn part of Mahler's Seventh Symphony.

I am of a musical nature, and have always desired to take part in a performance, without having sufficient knowledge of any instrument to do so. This time my chance has come. I am absolutely at the top notch at the motor horn, for I am an expert chauffeur.

The expression of the faces of the committee when this letter was received may be left to the imagination.

MR. HUNTING'S BUSY SEASON

Boston Soloist to Be Heard in Many Concerts and Oratorios

BOSTON, Oct. 4.—Oscar Hunting, the bass soloist of Boston, is preparing for a busy season in oratorio, concert and recital. He has many engagements now in view. Mr. Hunting has been particularly fortunate in his appearances in Boston and in the East, and has invariably received praise from the daily paper critics.

Mr. Hunting has appeared as soloist



Marion Green, Photographed at White Lake, Mich.

CHICAGO, Oct. 2.—The accompanying illustrations show Marion Green, the well-known Chicago basso, and newly appointed musical director of the Sunday Evening Club, on his vacation at the home of Elliott R. Carpenter on White Lake, Mich. A vacation to Mr. Green does not mean complete and continual relaxation, as one of these photographs will prove.

three times with the Lynn, Mass., Oratorio Society and twice, each at the music festivals, in Concord, N. H., and Rochester, N. Y. Last season he also sang at music festivals in Albany and Ithaca, and was soloist with the oratorio societies in York, Pa.; Baltimore, Md., and Carlisle, Pa. Other important engagements included the Spring tour with the Boston Festival Orchestra and solo appearances with the choral unions of Taunton, Mass., and Newburyport, Mass., as well as an engagement with the musical association of Torrington, Conn.



As is indicated by this record, Mr. Hunting has devoted a great deal of his attention to oratorio singing and to solo work with large choral organizations. As a result he is one of the best equipped bass singers in this part of the country, and includes in his repertoire all of the important oratorios and choral works.

D. L. L.

The veteran Carl Reinecke's opus 283 has just been published in Leipzig. It is a concerto for the flute, in D major.

BROOKLYN CHORUS IN HUDSON-FULTON CONCERT

The Apollo Club Furnishes Popular Program Under John Hyatt Brewer's Leadership

The Apollo Club, Brooklyn's well-trained men's singing society, celebrated the Hudson-Fulton anniversary with an interesting popular concert at "The Academy" on Monday evening, September 27. The "Star-Spangled Banner," arranged for male voices, with piano, organ and orchestra accompaniment by the club's conductor, John Hyatt Brewer, in which "all present" were "requested to join," furnished a stirring introduction to the first part of the regular program.

Mendelssohn's "Sons of Art" was sung by the club with orchestra. Elizabeth Tudor, soprano, then contributed two songs, "The Willow," Goring-Thomas, and "Sunlight," Harriet Ware. These were followed by Podbertoky's "My Children's Prayer" and "Maid and Butterfly," given by the club à capella. Mary Jordan Fitz-Gibbon, contralto, sang Mrs. Beach's "My Star" and Strauss's "Devotion," and the club's rendering of Kremser's arrangement, for male voices and orchestra, of the old Dutch folksong, "Prayer of Thanksgiving," brought the program to the intermission.

Part second opened with Brewer's "Break, Break, Break!" for male chorus and orchestra, sung by the club. Miss Tudor followed with "Songs My Mother Taught Me," Dvůrák, and Henschel's "Spring."

After the club had given Dudley Buck's "On the Sea" and v. Othegraven's "Hand-Organ Man" and Mrs. Fitzgibbon had sung Bernberg's "Hindoo Song" and Berwald's "Song of Love," the club ended the concert with Sullivan's "Lost Chord," transcribed by Mr. Brewer for men's voices, piano, organ and orchestra.

Mme. Olitzka to Sing in Danville

Mme. Rosa Olitzka, prima donna contralto, is rapidly booking engagements for her American tour of this season. The latest concert to be booked is one at Danville, Ill., where she will appear on November 2.

When "Elektra" is produced in Rome this Winter the title part will be sung by Emma Carelli.

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INDIANAPOLIS PUPILS IN DRAMATIC RECITAL

Performance of Metropolitan School
Pleases Large Audience—A
Little Girl's Success

INDIANAPOLIS, Oct. 2.—On Friday evening there was a dramatic recital at the Metropolitan School of Music by pupils of S. I. Conner, who is head of the department of reading and dramatic art. Those who took part were Perle Smith, Mrs. Katherine Snyder, Mrs. Ruth Turner Martin, Mary Tomlinson, Fanchon Creasey, Elinore Cox and Arthur Beriault. The last two gave a pleasing sketch, and displayed marked histrionic talent in a scene from "The Little Minister," which was arranged by Miss Cox. Mr. Conner's pupils were assisted by Grace Green, pupil of Edward Nell, whose singing was very satisfactory.

The first recital of the season by pupils of the Co-operative School of Music occurred last evening, when Natalia Quick, a little girl of thirteen, gave a program in which she was assisted by George W. Henke, tenor, a pupil of Francis Parks. Although the principal performer was but a child, her work was most enjoyable. Her first touch of the keyboard indicated a mastery of the task before her, and she gave a pleasing interpretation of Haydn's Sonata in D Major as the opening number. Miss Quick is an exceptionally talented pupil, and her teacher, Ruby Lane, received many congratulations.

Leon Sampaix, who lately joined the faculty of the Metropolitan School of Music, will be heard in his introductory recital on Monday evening, October 4. The program includes compositions by Tschai-kowsky, Chopin, Paderewski and Saint-Saëns, and is ultra-modern in its character. The principal features of the program will be the Sonata in G Minor, by Tschai-kowsky, and Paderewski's Variations and Fugue in A Minor. Among other numbers will be four Chopin études.

Bertha Cameron, formerly organist at the Fourth Presbyterian Church, will this season preside at the instrument in Christ Church, where she takes the place of Joseph Joiner, who recently resigned that position. G. R. E.

LOIE FULLER IN BALTIMORE

Priestess of the Dance Achieves Triumph
with Her "Muses"

BALTIMORE, Oct. 4.—Loie Fuller, high priestess of the dance, achieved a triumph here to-night in a performance with her "Muses" at the Academy.

Her program to-night was a pictorial symphony. It began with the overture, "Zampa," by the orchestra, following which came the "Dance of the Sylphs" by Berlioz, in which six maidens dressed in long white silken robes, to the music of the orchestra, flew across the stage, forward and back, alive with the rhythm of the music. Then, while the audience sat mute, came the dance of Diana, to the music of the huntsmen's horns, led by Orchidee, followed by some dozen dancing girls.

After an intermission of fifteen minutes the audience was treated to the "Ballet of

Sight," truly a wonderful spectacle, conceived and invented by Loie Fuller. It is in three tableaux, and reveals a series of pictures, beginning with an "open sea" and a "snow storm," and ending with the "unfolding spirit" and the "Great White Lily." A symphony orchestra of fifty pieces was led by Gustave Heinrichs.

BROOKLYN TEACHER HAS HER "HOBBY" IN CHORUS DIRECTING



M. LOUISE MUNDELL

Brooklyn Voice Teacher Who Has En-
rolled Many Students for the
Coming Season

M. Louise Mundell, the Brooklyn teacher of voice, whose work is becoming increasingly prominent as she opens her studios for each season's efforts, has returned from a long vacation spent in the mountains, and is already busy with her many pupils and with her Students' Glee Club rehearsals.

Her class for this season, even this early, is larger than ever before. All of her last year's pupils have returned and she numbers many new students in her new class. Several of Miss Mundell's graduate pupils have returned again this year for post-graduate work, thus offering the sincerest of flattery to a teacher who had placed them in enviable positions in the musical world.

Miss Mundell's special "hobby" is the directing and training of her glee club, a large body of singers composed of her own pupils. This club sings with delightful tone quality and an excellent ensemble, and has appeared at recent recitals given by Miss Mundell. At the last recital, in the Pouch Gallery, the club was received with great enthusiasm, which in itself was a favorable comment on the directing and training of Miss Mundell.

Kellerman for Damrosch Tour

It was announced Wednesday that Marcus Kellerman, the bass-baritone who is to make an American tour this season, has been engaged, through his manager, George S. Grennell, by Walter Damrosch, as soloist on the big Spring tour to be made by the New York Symphony Orchestra, celebrating Mr. Damrosch's twenty-fifth year as a conductor.

Shelley's Music in Play

PHILADELPHIA, PA., Oct. 4.—"Springtime," the new play by Booth Tarkington and Harry Leon Wilson, with incidental music by Harry Rowe Shelley, was heard here to-night. The latter led the orchestra.

ZACH CONCERT BIG ST. LOUIS EVENT

Symphony Orchestra Performance
Precedes Cook Lecture as Lead-
ing Centennial Week Feature

ST. LOUIS, Oct. 4.—All musical organizations will have their hands full during this centennial week. Each evening there is to be a band concert in the Court of Honor, and at each public gathering there will be music in abundance. Dr. Cook, the explorer, will lecture on Wednesday, and his talk will be preceded by a concert of one hour by the St. Louis Symphony Orchestra. Max Zach arrived in the city last week and immediately took up the work of getting the orchestra together. The long-cherished plans of the Symphony Society may be realized if the endeavors of the executive committee succeed in interesting enough of the business men and others in the plan for a permanent endowment for the orchestra. This plan, if completed, will revolutionize the affairs of the society and place it among the foremost musical organizations of the country. After next week regular rehearsals for the Winter season will begin.

Although there has been a permit granted to the Coliseum management for the erection of a stage for musical events after January 1, it is very doubtful whether it will be built. The Mayor believes that to allow the company to put up a permanent stage for theatricals, concerts, etc., would not strictly comply with the building code. If this is the case it makes it still more doubtful as to whether St. Louis will get the Metropolitan and Manhattan Opera companies during the Winter.

Helen Pierce, daughter of Mr. and Mrs. Laurence Pierce, departed last week for Berlin, where she will study the piano in one of the famous conservatories. She will be away for two years. Miss Pierce was a pupil of Ottmar Moll before leaving the city.

The Musical Arts Building again resounds with vocal and instrumental harmonies. Almost all of the old teachers have returned, and several newcomers have located there. Mr. and Mrs. John T. Hall are again giving their charming pupils' recitals. Mme. Harriet Downing Macklin has returned a bit earlier than usual. Clinton and Frances Elder have returned from Nantucket, and George Sheffield has also returned. Professor Victor Ehling, much invigorated by a Summer in the Rockies, is teaching energetically. Miss Alice Pettingill has just returned from a Summer under Swayne in Paris.

Miss Jeanette McClanahan has been engaged by the Second Baptist Church at a flattering salary. Miss McClanahan is a careful and conscientious singer, having acquired a reputation from several years' residence in New York, where she was a choir singer.

Rumor is afloat that Mrs. W. K. Kavanaugh, who has been instrumental in securing Isidora Duncan this month, will introduce to St. Louis later in the season Miss Michael Elliot, another American interpretative dancer. Miss Elliot chooses as her subjects a part of Max Bruch's "Nausica."

Grieg's "Le Papillon," Wagner's "Siegfried" and Chopin's "Nocturnes."

The sacred Cantata, "Esther, the Beautiful Queen," was rendered this week at the Centenary Methodist Church by a chorus numbering 100 voices, accompanied by a string orchestra. It was received enthusiastically.

On account of Centennial week, all the principal churches announce special musical programs to-morrow. H. W. C.

CLASH FOLLOWS WITHDRAWAL

Washington Maennerchor Head Assailed
for Rupture with United Singers

WASHINGTON, D. C., Oct. 4.—Anent the withdrawal of the Germania Männerchor of this city from the United Singers of Washington, two members of the Maennerchor engaged in verbal battle at the meeting of last night, with the result that, though the society will stand by its resignation, its unanimity of opinion is somewhat disrupted. The opposing parties in the argument were Hermann Ellmenreich, an old and loyal member, and President Helbig, of the society. Besides the Maennerchor, the United Singers comprised the Saengerbund and Arion societies, President Helbig contending that the justification of withdrawal was the superior standing of the Maennerchor and that it was more in keeping with the quality of its work to stand in solitary isolation.

This might have remained unquestioned had it not been for Mr. Ellmenreich, who stated his regret at the withdrawal and charged the president with being the cause of it. Despite the fact that the head officer informed the member that he was out of order and pounded the desk violently, the latter had his say. W. H.

Eighty-sixth Street Is Correct

BOSTON, Oct. 4.—In the announcement which appeared in these columns last Saturday on the opening of the Mme. Gardner-Bartlett studios in New York City, the address of the studios was inadvertently given as No. 257 West Twenty-sixth street. It should have read No. 257 West Eighty-sixth street. The opening of the studios occurred October 1, with indications of a busy season. The studios are in charge of Mme. Bartlett's New York representative, Alfred Hunter Clark. D. L. L.

Announces German Course for Singers

Edward A. Grossman, for two years instructor in German at the Institute of Musical Art, New York, announces that he will open special classes in German for singers who wish to acquire a good pronunciation, as well as for instruction in the technicalities of the language and in appreciation of its literature, at his studios, No. 33 West Sixty-seventh street.

Professor Horatio Parker, dean of the Yale School of Music, has returned to his New Haven home after a Summer in Blue Hill, Me.

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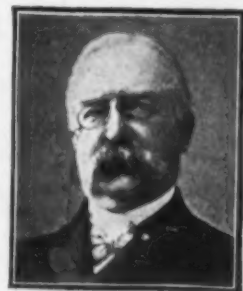
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HAS SUNG IN "CARMEN" 1,550 TIMES

Russo Discounts Theory That Don José Is Unsuiited to Italian Temperament

Don José, in "Carmen," is not generally considered to be an ideal rôle for an Italian, but if familiarity with the part is sufficient to overcome that prejudice, Domenico Russo, the Italian tenor with the Manhattan Opera Company, is well qualified to be the cigarette girl's victim. He has sung the part one thousand five hundred and fifty times in his seventeen years on the stage.

"Carmen" is perhaps a part which comes in for more of the operagoer's interest, histrionically, than any other operatic heroine. Russo, having sung fifteen hundred and fifty "Rose Songs," been seduced, tricked and flouted, and finally taken the law and a dagger simultaneously into his own hands that number of times, is an excellent judge of the acting of "Carmen." He has sung with any number of great "Carmens," and his opinion of their impersonations is of keen interest.

Of particular interest to the operagoing public will be Mr. Russo's portrayal of the hero in the promised performance of "The Bohemian Girl," which is to be produced at the Manhattan shortly. Mr. Russo's rôles during the preliminary season have included Leopold, in "The Jewess" and Edgardo, in "Lucia."

BACK FROM MAINE VACATION

Mr. and Mrs. Robert Lister Reopen Their Boston Studios

Boston, Oct. 4.—Mr. and Mrs. Robert N. Lister, both of whom are prominent in the musical life of Boston, returned a few days ago from Maine, where they spent some time at the country home of Katherine Ricker, the Boston contralto. Mr. and Mrs. Lister have opened their studios in Symphony Chambers, having had the rooms attractively redecorated and refurnished during the Summer.

Mrs. Lister, who is the soprano at the Henry Rogers Church in Fair Haven, Mass., will undoubtedly be heard in many recitals and concerts in Boston and the East this season. She is one of Boston's most successful soprano soloists. Mr. Lister will devote much of his attention this season, as usual, to chorus conducting and also to teaching.

D. L. L.



—Photo Copyright by Mishkin.

DOMENICO RUSSO

Manhattan Opera Company Tenor Who Has Sung 1,550 Times in "Carmen"

his family found him dead in his bed. Mr. Burton had been in the employ of the Sun for many years. He was known to the world as a writer and composer.

Mr. Burton was born at Jonesville, Mich., on February 23, 1861. There is a tradition in his family that he read the poem "Hiawatha" at the age of seven years and expressed the conviction that it was a good one. The tradition has interest in view of the fact that one of Mr. Burton's productions in mature life was a cantata with this name and based on the legend. Mr. Burton was the son of William S. and Evelyn Mason Burton. He was graduated from Harvard in 1882 *summa cum laude* and with the highest honors in music. In 1885 he married Miss Winifred Baxter. She died in 1892, and he married later Miss Susan Carr. Two daughters survive him, the Misses Katherine and Elfrida Bur-

ton, and a son, Charles Winifred Burton. Mr. Burton had already conceived the idea of writing music for "Hiawatha" while at Harvard, and a setting of the legend was performed at a glee club concert in 1882, but it was sixteen years later when he completed and published the cantata. He had originally held the idea that no good thing could come from an Indian, but he undertook the study of Indian music and became a convert to its possibilities. In order to make money to continue his researches he at one time took a company of Indians around this country and to Europe, but the scheme failed; he had to ship the Indians home and take up newspaper work again in London to pay his own way home. At the same time, however, he worked on his book on Indian music, "American Indian Songs," and wrote a novel on Indian life, "Redcloud."

He was the author also of "The Song and the Singer," "Her Wedding Interlude," "Shifting Sands" and "Strongheart," all novels, besides a number of essays and short stories. Besides "Hiawatha" he composed "Legend of Sleepy Hollow" and various songs and choruses, among them "Freedom," "Our Queen" and an ode on the nomination of McKinley.

In his book of American Indian songs, upon which Mr. Burton was at work, he was making an effort to sum up the labors of the various workers in the field of Indian music, and give proper due to each. Such a work is greatly needed, as there is at present a general lack of knowledge as to "who's who" in Indian music, and the work connected with it. It was Mr. Burton who conducted the performances of "Hiawatha" by the Indians at Desbarats, Ont., for a number of years.

Marie Meiser Schultze

COLUMBUS, O., Oct. 4.—The death last Wednesday of Marie Meiser Schultze has cast a gloom over her many friends in this city, where she was known as one of the oldest and most popular teachers of music. In the sense that she has taught music here for three generations and watched Columbus grow musically from its very beginning, she is its musical godmother. The beginning of her remarkable career was made in Germany—the country of her birth, where she was prepared for opera. Always possessed with the idea that she was not sufficiently prepossessing for a stage career, she abandoned all plans for opera and prepared to teach. At eighteen she sang before the King of Prussia—and later before Emperor William I of Germany, who presented her with a gold medal. Mrs. Schultze came with her mother to America—then to Columbus—before the war—and while concertizing through the East she made the acquaintance of most of the best-known musicians.

Mrs. Schultze had long been a widow, and was known as one of the most brilliant women that Columbus has ever been privileged to call its own. Among her warmest friends were members of each of Columbus's oldest families as well as those prominent musically, among them Ella May Smith, president of the Women's Music Club, at whose home she was a frequent guest, and Judge Tod B. Galloway, composer.

H. B. S.

Frank X. Ulrich

MILWAUKEE, Wis., Oct. 4.—Frank X. Ulrich, well-known musician and music teacher of Milwaukee, recently died at his home in this city at the age of seventy-nine years.

M. N. S.

MANHATTAN FORCES WILL VISIT BOSTON

Hammerstein Promises Two Weeks of Grand Opera and One of Opéra Comique

Although Oscar Hammerstein last Spring left the Boston music lovers in doubt as to whether he would ever take his Manhattan Opera Company to the New England metropolis again, he has since received so many cordial letters from representative Bostonians urging him to revisit that city the coming season that he has announced a two weeks' season of Italian and French opera at the Boston Theater, beginning March 26. This two weeks' season of grand opera will be immediately preceded by one week of opéra comique, a novelty which Mr. Hammerstein is about to introduce at the Manhattan Opera House and the Philadelphia Opera House.

Mr. Hammerstein's first visit to Boston was largely in the nature of experiment. He didn't know Boston and Boston didn't know him, but before the memorable two weeks of opera had expired it was evident, both from the tone of the press and the enthusiasm of the public, that the experiment had proved an entire success. Mr. Hammerstein was asked again and again if he intended to return, but his reply invariably was that Boston would have its own opera house, and wouldn't need his or any other impresario's operatic entertainment. Nevertheless, the persistence with which the Boston music lovers have been urging him to return has caused him to change his mind, and it is his present purpose to surpass in interest and brilliancy his memorable season of last Spring.

Boston will thus have an opportunity of again hearing Mme. Tetrazzini, Mary Garden and others of the Hammerstein forces, besides Nicola Zerola, Mlle. Margarita D'Alvarez, Jean Duffault, Herberdeau, Valier, Mme. Marguerite Sylva and Mme. Charles Mazarin among the newcomers in the company. Richard Strauss's "Feuersnot," as well as his "Elektra," and Massenet's "Herodiade" and other additions to the Manhattan Opera House repertoire will be included in the Boston program.

During the preceding week, beginning March 19, French opéra comique will be done by an entirely separate organization of twenty-five French artists, headed by Henriette de Lorme, an artist of the greatest reputation in the sphere of opéra comique and operetta, and Henry de Vries, a light French tenor. Mlle. Cavalieri, Renaud and Glibert will also be heard in such works as "La Belle Helene," "Grand Duchesse," "La Fille de Madame Angot," "Mascotte," "Le Jour et la Nuit" and others of this class.

Efrem Zimbalist, the Russian violinist, will divide the Winter between England and Germany.

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Frederick R. Burton

Frederick Russell Burton died some time on Thursday night, September 30, at his Summer home in a cottage on Lake Hopatcong. His death was wholly unexpected. On Thursday afternoon at 4 o'clock he was at his desk at his employment in New York. Friday morning a member of



Mme. Jomelli

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George Careless, one of Salt Lake City's best known and oldest musicians celebrated his seventieth birthday a few days ago.

Florence Hyde Bates, a talented singer of Houston, Tex., has returned to that city after six weeks of study in New York.

Marion S. Clark will resume her piano classes at E. A. Parson's studio, in the Benedict Building, New Haven, Thursday, October 14.

Charlotte Maconda, coloratura soprano, will give a concert in Hartford, Conn., on October 24, assisted by Maud Powell, the well-known violinist.

Mrs. Emma Ramsey Morris, a singer well known in Salt Lake City, Utah, is planning to leave for an extended absence in the Eastern States, Berlin and Paris.

Marjorie B. Kilborn, daughter of Mr. and Mrs. George A. Kilborn, of New Haven, has sailed for Europe to spend the Winter in vocal study.

Mme. Josefa Middecke, the vocal teacher, announces that she has resumed instruction at No. 161 West Eightieth street, New York City.

Jan Rudanyi, an actor-violinist, is to make his American debut in Keith and Proctor's Fifth Avenue Theater October 11, in a playlet entitled "The Power of Music."

Mr. and Mrs. Yakove Spivakowski, who have been spending a month in Norfolk, have returned to their home in New Haven and have opened their studio for the Winter.

In the first Ward-Hunter "concert for musical lovers," in Hartford, Conn., Victor Herbert and his orchestra will be heard, with Corinne Rider-Kelsey and Claude Cunningham as soloists.

Geraldine Farrar, of the Metropolitan Opera Company, and Olga Samaroff, pianist, will be presented in concert in Infantry Hall, Providence, R. I., on October 29, under the direction of Charles A. Ellis, of Boston.

John Cromie, organist and choirmaster at St. Paul's P. E. Church and tenor soloist in St. Charles Borromeo Catholic Church, Philadelphia, has returned from a vacation spent in Atlantic City to his home, in Camden, N. J.

John Bland, tenor soloist of Calvary Church, New York, sang the tenor aria from Parker's "Hora Novissima" at a festive choral even-song given at St. Michael and All Angels' Church, Baltimore, Tuesday evening, September 28.

The Green Bay (Wis.) Choral Society, well known in Eastern Wisconsin, has decided to again render "The Messiah," Handel's masterpiece, this season, on December 14. It is expected that Frederick Martin, the noted basso, will take part.

The Handel and Haydn Society of Boston have secured Mme. Jomelli for their Easter Oratorio, on March 27. Last season Jomelli assisted them at both the mid-Winter and Easter Oratorios, proving a great favorite with the Boston audiences.

The hospitals in Boston are to have a series of concerts by the foremost musicians of the city, under the direction of Dr. John Bixwell. So far six dates have been arranged for October. These concerts will continue throughout the season.

Paolo La Villa, composer and teacher of singing, has been specially engaged by the Johnson School of Music and Oratory, No. 1205 Nicollet avenue, Minneapolis, Minn., of which Gustavus Johnson is director, to coach in opera, oratorio and interpretation.

Carolyn Hudson, soprano, and Paul Kefer, cellist, have been engaged to appear soon in a recital under the auspices of the Woman's Club of Bridgeport, Conn., an organization which has long been active in promoting the musical interests of that city.

Frederick Martin, basso, has been engaged by the Lynn Oratorio Society for its concert Wednesday evening, December 15. On Thursday evening, February 10, he sings with the Orpheus Club of Cincinnati, of which Edwin W. Glover is the director.

The Young People's Symphony Orchestra of Meriden, Conn., will give its first subscription concert December 1 at the home of Mrs. Abram Chamberlain. Haydn's "Military" Symphony and two movements from Grieg's "Peer Gynt" suite will be played.

The studio orchestra of the Allen-Freeman studios, Scranton, Pa., has begun work on a series of programs to be given during the coming season. The works to be played are important, and their production will add much to the musical interest of the local season.

Seth Bingham, instructor in the music department at Yale, has accepted the post of organist and choirmaster of the Presbyterian Church in Rye. He will make his home in New Haven, and will devote part of each week to his organ classes in Yale and his private teaching.

Under the direction of Mrs. Jenny Lind Green, organist and choirmaster, the first Fall musical vespers service by the choir of Grace Methodist Episcopal Church, Baltimore, was given Sunday evening, with Katherine Winston, soprano, and Elsie Bishop, contralto, as soloists.

Mary Bair Funk, of No. 310 North street, Harrisburg, Pa., is now studying in New York with Mme. Beatrice Goldie, who gave a six weeks' course here last Summer. Mrs. Funk had a class of forty pupils and was the soprano at the First Baptist Church, Second and Pine streets.

Richard Henberger's "Der Opernball" ("The Opera Ball") pleased a Hartford, Conn., audience greatly last week, particularly in the singing and acting of Louise Barthel. Lehar's "The Mousetrap Peddler" was also gratifyingly received at the Hartford Theater the same week.

Sigismond Stojowski, the Polish pianist, will give a recital at Stamford, Conn., November 2, and will appear before the students of the Hollins Institute, Hollins, Va., during the same month. His engagement at the Northwestern University School of Music has been fixed for April 22, 1910.

Hendrika Troostwyk, daughter of Professor and Mrs. Isidor Troostwyk, of New Haven, will leave soon for New York to continue her studies. She will retain her connection with the New Haven String Orchestra, of which she is concertmaster, and will also continue her studies with her father.

A. Maude Stephens, mezzo-soprano, who has made several successful appearances at important concerts in Atlantic City, will move to Philadelphia early in October, where she will resume her concert and choir work. A special feature of her programs is her rendition of Scotch ballads and folksongs.

H. Tracy Caldwell, the baritone, of West Haven, Conn., will sing this coming year with Christ Church choir, of New Haven. Mr. Caldwell has been studying vocal culture two years, and is now under tutelage of James Baker. He has taken part in numerous operas given in the vicinity of West Haven.

Bertram S. Forbes, organist of the Central Presbyterian Church, Buffalo, has opened his studio at No. 415 Baynes street, where he will receive piano pupils. Mr. Forbes is also accompanist for the Philharmonic Chorus. This Summer he has been acting as substitute organist at the Church of the Ascension.

Mrs. Grace Clark Kahler, who made such a success in Pittsburgh as soloist with the Russian-Symphony and Pittsburgh Festival Orchestras, and who was formerly soloist at the First Presbyterian Church, New York, has been engaged as soloist at the

First Presbyterian Church, Sixth avenue, Pittsburgh. She will assume her new duties at once.

The Musical Union of Baltimore City, Local No. 40, now owns its own headquarters at No. 847 Hamil Terrace, Baltimore, where the members have the opportunity to meet in social intercourse. The officers of the union are: John Itzel, president; L. H. Fisher, treasurer; Charles W. Becker, recording secretary, and F. H. Linhard, financial secretary.

Frank Ch. M. de Rialp, vocal teacher, has returned from his Summer's work at El Pardo, Twin Lakes, Penn., where he conducted a largely attended Summer school, being especially successful with his class for teachers, and has opened his New York studios at No. 207 West One Hundred and Thirty-fifth street, with a large registration.

Vocal solos by Herbert Waterous, of the Metropolitan Opera House, will be a feature of the singing of the cantata, "Fair Ellen," in the First Methodist Episcopal Church of Meriden, Conn., under direction of Frank Treat Southwick, October 27. Miss Bertha Hobson will sing the title rôle and Mr. Waterous will be the Lord Edward of the cantata.

Harold D. Phillips, organist of St. Peter's Episcopal Church, and a member of the faculty of the Peabody Conservatory of Music, presided at the organ at the service of ordination for the Rev. Dr. John G. Murray as coadjutor bishop of Baltimore at the Protestant Episcopal Church at St. Michael and All Angels' Church, Baltimore, on Wednesday of last week.

An elaborate program was given last week by the Hughes Club of women's voices, at their monthly recital in Wendte Hall, Oakland, Cal. The numbers given included the following choruses by the club: "The Lass With the Delicate Air" (Arne); "The Night Has a Thousand Eyes" (J. H. Rogers); "Serenade to Juanita" (Jouberti), and "A Quaint Old Village."

Sousa and his band have been playing double programs at the Pittsburgh Exposition owing to the great number of encores necessary at each concert. The popular bandmaster has, as usual, aroused the audiences to a high pitch of enthusiasm. A feature of one of the recent programs was the rendition of a march entitled "The Triumphant March," by Charles W. Glass.

An English pianist, Zilla Angell Leigh, formerly a pupil of Herr Berger, has established herself in Wheaton, Ill., where she has opened studios and where she will teach. She will also make several short concert tours. Miss Leigh appeared in recital in Library Hall recently, playing compositions by Handel, Beethoven, Schubert, Grieg, Chopin, Chaminade, Paderewski and Liszt.

Ivy Houtz left her home in Salt Lake City on October 2 for New York, whence she will sail on October 15 for a three years' trip abroad. Miss Houtz will visit first in Rome and Italy, and will then go through Switzerland to Germany. Miss Houtz will study music in Berlin for two years, and will then go to Paris to continue her work for a year before returning home.

The Cambrian Glee Society of Wales was greeted with patriotic fervor by an audience of Welsh-Americans that enthusiastically applauded a performance of Dr. Parry's opera, "Blodwen," at the Tabernacle in Scranton, Pa., on October 1. The soloists were Mme. Dora Davies, soprano; Trevor Watkins, boy soprano; Barry Linden, bass; Rachel Thomas, contralto, and Owen Trekarne, tenor.

The Brooklyn Chorus, Robert G. Weigester, director; Alfred D. Thompson, president, which rehearses every Thursday evening at Crosby Hall, No. 432 Classon avenue, has begun the season's work with a full enrollment. Many new applications are being received nightly, and the membership will be largely increased for the present season, during which numerous important works will be presented.

Mme. Lillian Blauvelt, the prima donna soprano, who now announces through her managers that she will remain in America during the entire season of 1909-1910, will be the star at the sixtieth anniversary concert of the Beethoven Männerchor to be given in New York City November 7. She will also sing *Marguerite* in the performance of "Faust" to be given by the Oratorio Society of Newark, November 3.

T. Austin-Ball, a singer and composer, has returned to New York from a vacation of several weeks which he spent, most

delightfully, at Cape Charles, on the Eastern shore of Virginia. Most of Mr. Austin-Ball's time while away was passed in fishing and swimming. A few days before leaving for home, Mr. Austin-Ball gave a public recital at Eastville, Va., which was well attended and enjoyed.

The officers of the Philadelphia Operatic Society, an organization of musicians and music lovers which has produced several operas in excellent style in the past year, announce a performance of "Mignon" at the Academy of Music on October 20. The cast will include Mrs. Elma Carey Johnson, Mrs. Elsie North Schuyler, Beatrice Walden, Paul Volkman, Frank M. Conly, Horace R. Hood and Charles D. Cuzner.

A group of songs by Debussy furnished the most interesting portion of a program sung by Wilhelm Heinrich, the Boston singer, at the First Unitarian Church, Seattle, Ore. Herr Heinrich played his own accompaniments, and added much to the enjoyment of the recital by the explanatory remarks which he made concerning the several numbers. This singer will appear in Vancouver and Portland, Ore., before he returns to Boston.

The Musical Art Club of Syracuse has arranged a course of three concerts which will be given this season between the months of November and March. They have booked, through Messrs. Haensel & Jones, Glen Hall, the tenor of the Metropolitan Opera House, for a recital; Mme. Florence Mulford, the mezzo-soprano, and Sigismond Stojowski, the Polish pianist, for a joint recital, and the Olive Mead Quartet for an evening of chamber music.

Ethel Preble, whose recent recitals in the Pacific Coast cities, of Indian folk lore, with musical settings and Indian ceremonial chants, created much interest, gave a musicale in the studio of Lydia Sturtevant, at Berkeley, Cal., this week. The program included a Persian cycle, composed by Signor de Grassi, in which original poems have been set to lilting Oriental melodies. A group of Indian songs, the music for which was written by Carlos Troyer, of San Francisco, was also rendered.

Music will play an important part in the coming annual convention of the Wisconsin State Teachers' Association, which will be held in Milwaukee during the early part of November. The 500 school children who sang at the dedication exercises of the Auditorium will sing under the direction of Mrs. Frances Clark, and several well-known musicians will be heard, including Leland Howe, University of Wisconsin, piano; Cameron Auboviski, violin; Gretchen Gugler, piano; Mrs. Iva Bigelow and Sophia Maria De Vore, vocal.

The interest in the premier performance of "Elektra," by Richard Strauss, is showing itself in the musical world by the demand for lecture-recitals on this new opera. Ernest Hutcheson, the eminent American pianist, who will deliver lecture-recitals on this interesting and wonderful opera, has been booked with many of the large clubs and musical organizations of the country, such as the Book and Play Club and the Twentieth Century Club of Chicago. Mr. Hutcheson is under the management of Frederick R. Huber, of Baltimore.

Weber's opera, "Der Freischütz," will be presented at the Academy of Music, Brooklyn, under the direction of Arthur Claassen, musical director, and Theodore Habelmann, stage manager, on Monday, November 1, and Thursday, November 4. The chorus will be composed of the members of the Arion Women's and Male Chorus, and will number over 200. The accompaniments will be played by a full orchestra. The scenery will be especially painted for the production. The cast will include Carl Schlegel, W. John Schildge, Caroline Mihr-Hardy, Marie Mattfeld, Emil Fischer, Frederick Gunster, Ernst Leuckert, Jacob Weibely, Henry Weimann, Maliz Wagner, Bertha Holsten, Lillian Funk and Louise Schippers.

J. Warren Andrews, organist, of New York, assisted by Emma Osgood, harpist, and the choir of the Presbyterian Church, Woodstock, Ill., gave a recital in that city on Wednesday evening, October 6. The organ numbers were: Allegro con fuoco, Guilman; Berceuse in G, Grey; Toccata in C and Adagio in A Minor, Bach; "Faust" Fantasie, Gounod-Eddy; Concert Overture, Faulkes; "Leonore" March, Raff; Improvisation, J. Warren Andrews; Toccata in E Flat, Capocci; Largo, Handel; "Village Harvest Home," Spinney, and Fugue in G Minor, Bach. Miss Osgood played Derthur's Berceuse and John Thomas's "Autumn." The choir sang "Appear, Thou Light Divine," Morrison, dedicated to Mr. Andrews.

WHERE THEY ARE

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

- Anthony, Charles P.—Boston, Oct. 6.
 Arral, Mme. Blanche.—New York, Carnegie Hall, Oct. 24.
 Benoist, André—Ashtabula, Oct. 9; Fond du Lac, Oct. 11; Oshkosh, Oct. 12; Madison, Oct. 14; Lima, Oct. 18; Piqua, Oct. 19; Canton, Oct. 20; Wooster, Oct. 21; Delaware, Oct. 22.
 Bispham, David.—New York, Carnegie Hall, Oct. 10.
 Bloomfield-Zeiser, Mme.—Chicago, Oct. 31.
 Bos, Coenraad V.—Brooklyn, N. Y., Oct. 14; Boston, Oct. 27.
 Campanini, Giuseppe.—Montreal, Oct. 14.
 Carreño, Mme. Teresa.—Brooklyn, N. Y., Nov. 3.
 Darbyshire, Charles.—Charleston, S. C., Oct. 26, 27, 28; Greenboro, N. C., Oct. 29; Norfolk, Va., Oct. 30.
 Davis, Jessie.—Wayland, Mass., Oct. 13.
 Dufault, Paul.—Manchester, N. H., Oct. 22.
 De Vole, Alfred.—Brooklyn, N. Y., Nov. 11.
 Doelling, Mae.—(Series of concerts in Chicago, Racine, Milwaukee and Manitowoc during week beginning Oct. 18).
 Duncan, Isadora.—St. Louis, Oct. 26; Cleveland, Oct. 9; Toronto, Oct. 12; Cincinnati, Oct. 13; Detroit, Oct. 14; Grand Rapids, Oct. 15; St. Paul, Oct. 18; Minneapolis, Oct. 19; Madison, Oct. 20; Chicago, Oct. 24; St. Louis, Oct. 26; Cincinnati, Oct. 28; Columbus, Oct. 29.
 Elson, Louis C.—(Lecture Recital) Brooklyn, N. Y., Nov. 11.
 Farrar, Geraldine.—Milwaukee, Oct. 26.
 Fiqué, Carl.—Brooklyn (lecture recitals), Oct. 5, 12, 19, 26; Nov. 2.
 Gadski, Mme. Johanna.—Chicago, Oct. 10; Toronto, Oct. 25.
 Gilbert, Charles.—Brooklyn, N. Y., Nov. 12.
 Hastings, Frederick.—Boston, Nov. 2.
 Hindemeyer, Harvey.—Philadelphia, Nov. 3.
 Homer, Mme. Louise.—Brooklyn, N. Y., Oct. 21.
 Jomelli, Mme. Jeanne.—Los Angeles, Nov. 12.
 Kerr, U. S.—Allentown, Pa., Oct. 6.
 Koenen, Tilly.—New York, Mendelssohn Hall, Oct. 25; Boston, Oct. 27; New Orleans, Nov. 12.
 Kreisler, Fritz.—New York, Oct. 23; Boston, Oct. 25; Nov. 5, 15.
 La Farge, Frank.—Indianapolis, Oct. 27.
 Langendorff, Mme. Frieda.—Maine Festival, Oct. 8 and 12.
 Lemare, Edw. H.—Brooklyn, N. Y., Oct. 7.
 Listemann, Bernhard.—Chicago, Oct. 12.
 Lund, Mme. Signe.—(Series of concerts in Chicago, Racine, Milwaukee and Manitowoc during week beginning Oct. 18).
 Maconda, Mme.—Hartford, Oct. 24.
 Martin, Riccardo.—Chicago, Oct. 31.
 Mason, Daniel Gregory.—Brooklyn N. Y., Nov. 12, 19 (lecture recitals).
 Merritt-Cochrane, Alice.—Minneapolis, Nov. 19.
 Miller, Christine.—McKeesport, Pa.
 Musin, Ovide.—Montreal, Oct. 14.
 Nordica, Mme.—Ashtabula, Oct. 9; Fond du Lac, Oct. 11; Oshkosh, Oct. 12; Madison, Oct. 14; Lima, Oct. 18; Piqua, Oct. 19; Canton, Oct. 20; Wooster, Oct. 21; Delaware, Oct. 22.
 Olitzka, Mme.—Montreal, Oct. 14.
 Powell, Maud.—Manchester, N. H., Oct. 22; Hartford, Oct. 24; Chicago, Nov. 5.
 Rogers, Francis.—Indianapolis, Oct. 27.
 Shiels, Alice.—Dayton, O., Oct. 11.
 Salmon, Alvah Glover.—Providence, R. I., Oct. 6; Boston, Oct. 9.
 Samaroff, Mme. Olga.—Milwaukee, Oct. 26.
 Schumann-Heink.—Detroit, Oct. 12; Cincinnati, Oct. 13; Cleveland, Oct. 15; Milwaukee, Oct. 18.
 Sembrich, Mme.—Chicago, Oct. 10; Cincinnati, Oct. 13 and 21; Indianapolis, Oct. 27.
 Spry, Walter.—Chicago, Oct. 12.
 Werner-West, Mrs. Antoinette.—Dayton, O., Oct. 11.
 Whitney, Myron, W. Jr.—Ashtabula, Oct. 9; Fond du Lac, Oct. 11; Oshkosh, Oct. 12; Madison, Oct. 14; Lima, Oct. 18; Piqua, Oct. 19; Canton, Oct. 20; Wooster, Oct. 21; Delaware, Oct. 22.
 Whittemore, Harry C.—Manchester, N. H., Oct. 22.

Wüllner, Dr. Ludwig.—Brooklyn, N. Y., Oct. 14; New York, Carnegie Hall, Oct. 16; Boston, Oct. 27.

Orchestras, Quartets, Choruses, Etc.

- Boston Symphony Orchestra.—Boston, Oct. 9, 16, 23, 30; Nov. 6 (matinee); Brooklyn, N. Y., Nov. 12; Boston, Nov. 20.
 Herbert Orchestra.—New York, Oct. 3, 10, 17, 24, 31; Nov. 7, 14, 21, 28.
 Hess-Schroeder Quartet.—Boston, Oct. 25 and 28.
 Kneisel Quartet.—Brooklyn, N. Y., Oct. 28; Nov. 18; New York (Mendelssohn Hall), Nov. 23.
 Los Angeles Symphony Orchestra.—Los Angeles, Nov. 12.
 Manchester Choral Society.—Manchester, N. H., Oct. 22.
 Philharmonic Society.—New York (Carnegie Hall), Nov. 4; New Orleans, Nov. 12; New York (Carnegie Hall), Nov. 25.
 Philharmonic Trio.—Brooklyn, N. Y. (Academy of Music), Nov. 20.
 Russian Symphony Society.—Charleston, Oct. 26, 27 and 28.
 Sousa's Band.—Cincinnati, Oct. 6.
 Symphony Society of New York.—Cleveland, Oct. 9; Toronto, Oct. 12; Cincinnati, Oct. 13; Detroit, Oct. 14; Grand Rapids, Oct. 15; St. Paul, Oct. 18; Minneapolis, Oct. 19; Madison, Oct. 20; Chicago, Oct. 24; St. Louis, Oct. 26; Cincinnati, Oct. 28; Columbus, Oct. 29; Brooklyn, N. Y., Nov. 5; New York (New Theatre), Nov. 7, 14; Carnegie Hall, Nov. 16; New Theatre, Nov. 21.
 Toronto Symphony Orchestra.—Toronto, Oct. 25.
 Thomas Orchestra.—Chicago, Nov. 5.
 Young People's Symphony.—Brooklyn, N. Y., Nov. 6.

FROM "MUSICAL AMERICA" READERS

(Continued from page 24)

shadings which most often are in contradiction to the character of the phrase, all denote the lack of training. They may say that the organ lacks responsiveness, but I defy them to make the piano more responsive.

But the standard of organ playing is such that they do not realize their deficiencies. They even wonder why the musicians do not regard them seriously.

I repeat, if the organ has lost its former standing the organist alone is responsible. Let our musical critics take a different attitude toward organ playing and judge it solely from an artist's point of view and we will have fewer but better recitals.

G. D.

Florence Wickham's Benefactors

PHILADELPHIA, Sept. 23, 1909.

To the Editor of MUSICAL AMERICA:
 This Summer you published a statement to the effect that Florence Wickham's uncle helped her pecuniarily in her studies. Of course you are not responsible for this statement, but I wish to correct it as one having authority.

Not only did Miss Wickham's uncle fail to help her after the death of her father, when he was amply able to do so, but he refused to help her when appealed to. Her cousin's wife gave her a home while she was studying with me, but in this the uncle deserved no credit, as he distinctly disapproved of what his daughter-in-law did. Nor did any Pittsburg railroad magnate give Miss Wickham any pecuniary help. Certain friends of hers and mine, whose identity I am not at present at liberty to divulge, made up a purse for her and gave it into my hands. This purse remained in my hands during all of her study in Europe, and from it she was supplied for all of her expenses. Very truly yours,

M. A. GROFF.

Sees Need of a National School of Singing

NEW YORK, Oct. 2, 1909.

To the Editor of MUSICAL AMERICA:
 Your interest in matters affecting the training of the female voice prompts me to

write to you on this subject. How often do I hear and read about this problem—who is the right teacher? To whom shall we go? Shall our girls go abroad to get their illusions destroyed, come back discouraged and finally give up in despair?

How many times do I read that it is not necessary to go abroad, that we have plenty of capable teachers here in America? But who will start the work, who will establish a school, who will build a home for all those ambitious girls to have a shelter?

Unfortunately, most of those girls who are in earnest have not the means to pay those teachers who prove their superiority by charging big prices. Having no official National American Conservatory, the students are obliged to go to Europe to study and find engagements in America. But if the students think they have to go to Europe some American teachers are also smart enough to do the same thing, and so it happens that an American girl whom I met this Summer had studied with an American teacher in Berlin and in Paris. She did not return with an engagement, but with a shaky voice and with her high tones placed in the wrong position.

The attempt of the singing teachers in New York to establish a national school was a step in the right direction, but alas! there were as many different opinions as there were teachers in the society. Each one was perfect, according to his or her opinion, and the teachers were not willing to compare their results, much less to consent to acknowledge that the next man's theory might be preferable on certain points to their own.

Now, we had the hope that Mme. Nordica would establish that much desired school to help the American students. At one time there was much talk about it, and I hope the scheme has not been abandoned. It would help the American singing students, as well as the teachers who would be employed, and who through their efforts could establish and adapt the right theory of voice training, which by right could be called the American method.

Sincerely, Mme. A. LITSNER.

The Compositions of Oskar Borsdorf

LONDON, Sept. 26, 1909.

To the Editor of MUSICAL AMERICA:
 In a recent issue of your excellent journal I read a notice of Henry J. Wood's Promenade Concerts at the Queen's Hall, in which there was an unfortunate misprint. Among the novelties to be produced this season is a "Concert Overture," by Oskar Borsdorf, not Askar Baradorf, as one of your compositors has it. Young Mr. Oskar is a son of the far-famed Adolf

Borsdorf, the principal horn player of the London Symphony Orchestra. The young man is not yet twenty-one years of age, but he is already third horn in Mr. Wood's Queen's Hall Orchestra, and is rapidly establishing a reputation for himself as a composer. While a student at the Royal Academy, Oskar Borsdorf was first a horn pupil and afterward held the Sir Michael Costa scholarship for composition, and it was during the tenure of the Costa scholarship that he composed the "Concert Overture" that will be performed by Mr. Wood's band at the Queen's Hall on the 30th of September.

By the way, the London Orchestra that will tour the United States during the Autumn under the conductorship of Thomas Beecham is not the famous London Symphony Orchestra which Nikisch, Richter and Safonoff have led to fame, but a "scratch" lot of London orchestral players who have yet to win their spurs.

Wishing your journal every success, I am

Yours sincerely,

PHILIP LEWIS.

Foundation Violin Scholar, Royal College of Music (1896-1901).

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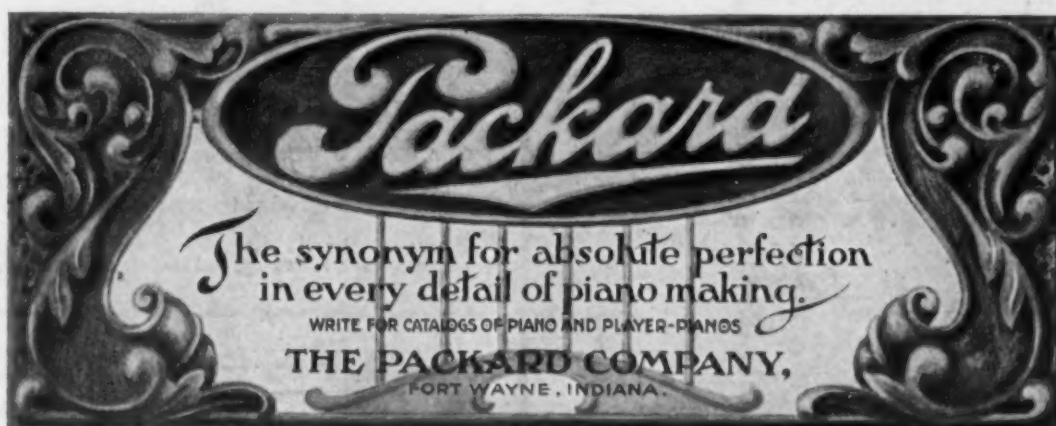
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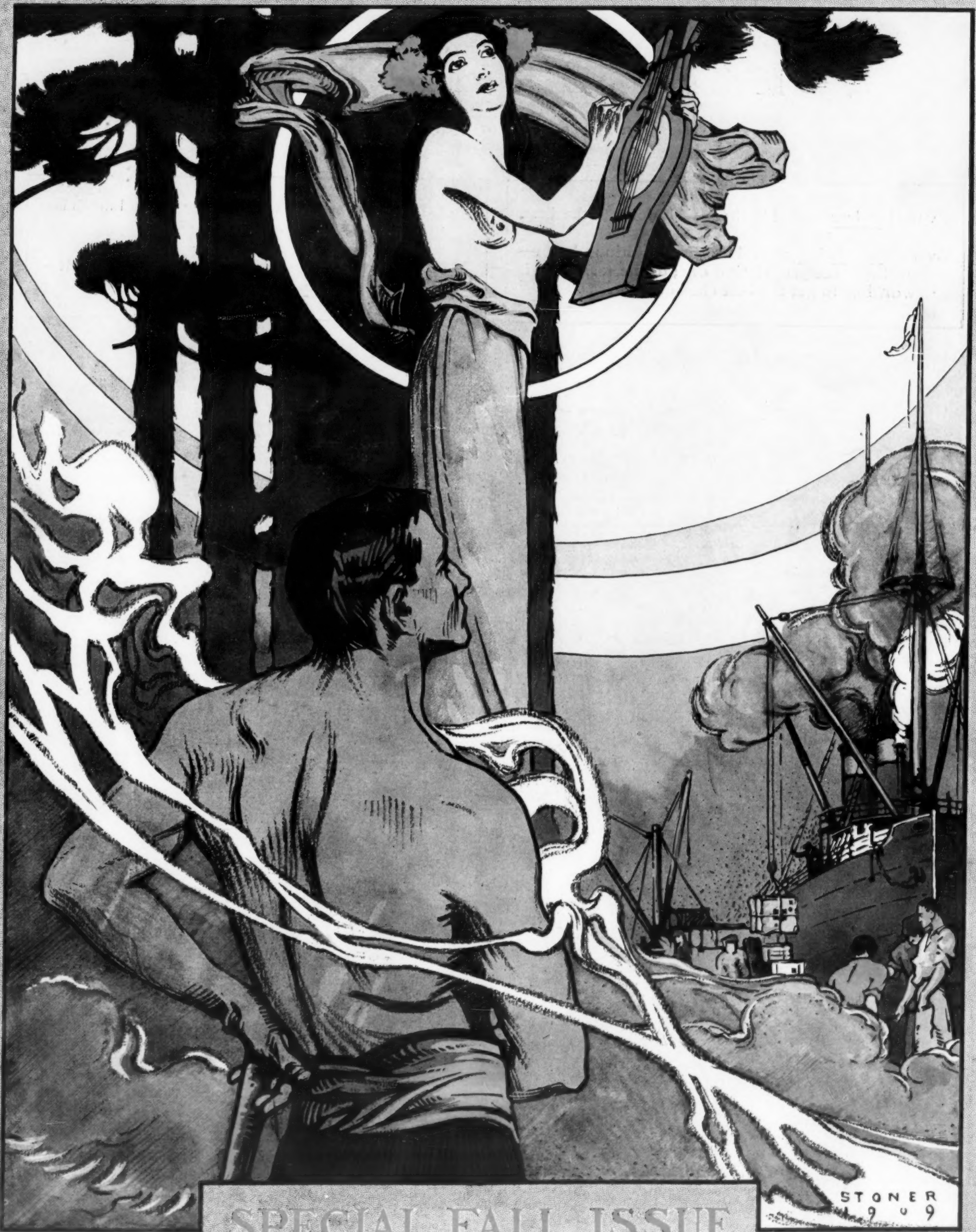
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